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24 Pièces en style libre

pour ORGUE ou HARMONIUM

PAR

Louis Vierne

LIVRE I : Nos 1 à 12 — LIVRE II : Nos 13 à 24

DURAND Editions Musicales
215, rue du Fbg Saint-Honoré - 75008 PARIS

M
11
V54P6
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livre 2
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Mus 333

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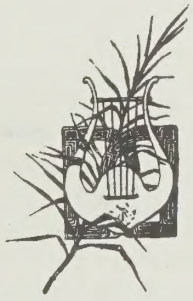

LIVRE I : Nos 1 à 12 — LIVRE II : Nos 13 à 24

DURAND Editions Musicales
215, rue du Fbg Saint-Honoré - 75008 PARIS

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AVERTISSEMENT

Les pièces du présent recueil sont calculées de façon à pouvoir être exécutées pendant la durée normale d'un offertoire. Elles sont registrées pour un harmonium de 4 jeux et demi et pour un orgue à 2 claviers et pédalier 18 à 20 jeux.

Il va de soi que la registration est, ici, une indication générale de couleur et que cette registration peut être modifiée selon les instruments à la disposition des artistes.

Deux initiales immédiatement voisines (G. R.) indiquent que le grand-orgue est accouplé au récit; l'initiale G. indique que ce clavier est séparé du récit. Même observation pour les initiales placées à côté du nom Péd.; elles indiquent avec quel clavier le pédalier est accouplé.

Tous les morceaux de cette collection peuvent se jouer entièrement avec les mains; quand on les exécutera sur un orgue à pédalier, il sera bon de diviser entre les mains les passages sous lesquels on emploiera la pédale.

Louis Vierne.

NOTICE

The pieces of the present selection are calculated so as to be played during the ordinary duration of an offertory. They are registered for an harmonium with four stops and a half, and for an organ with 2 key-boards and pedals of 18 to 20 stops.

It is understood that the registration is, here, a general indication of colour and that this registration can be modified according to the instruments at the disposal of artists.

Two initials close together (G. R.) show that the great organ is coupled to the swell; the letter G. means that that key-board is separated from the swell. Same meaning for the letters placed near the word Ped.; they show with what key-board the pedals are coupled.

All the pieces of this collection can be played entirely with the hands. When they are played on an organ with pedals, it will be well to divide between the hands the parts under which the pedals will be used.

Louis Vierne.

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24 Pièces en style libre

pour Orgue ou Harmonium

LIVRE II

LOUIS VIERNE

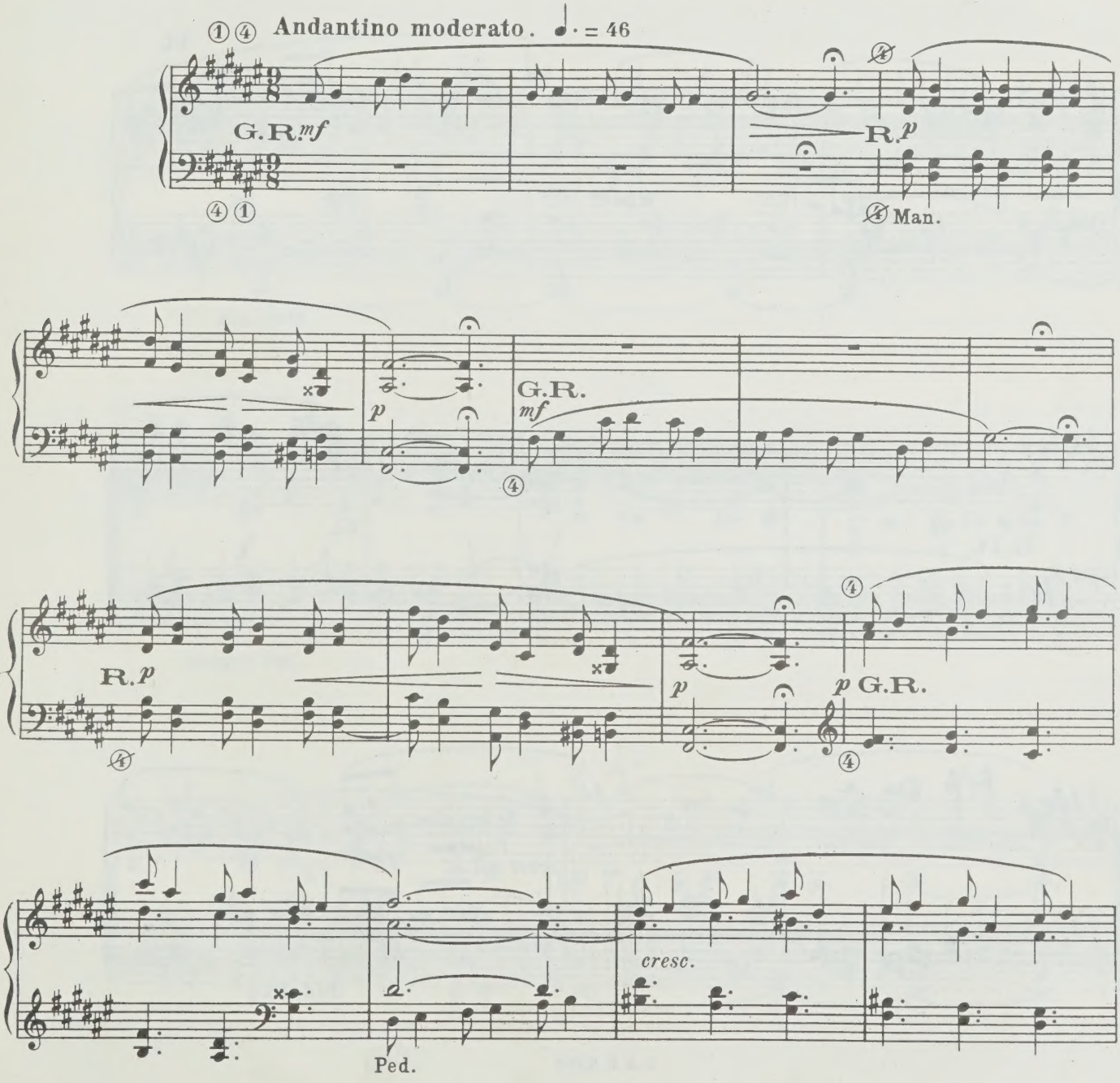
Op. 31

N° 13

Légende

à l'Orgue { G.R. Fonds doux 8.
Ped. Bourdons 8. 16.
Claviers accouplés. Tirasses.

à MAURICE BLAZY



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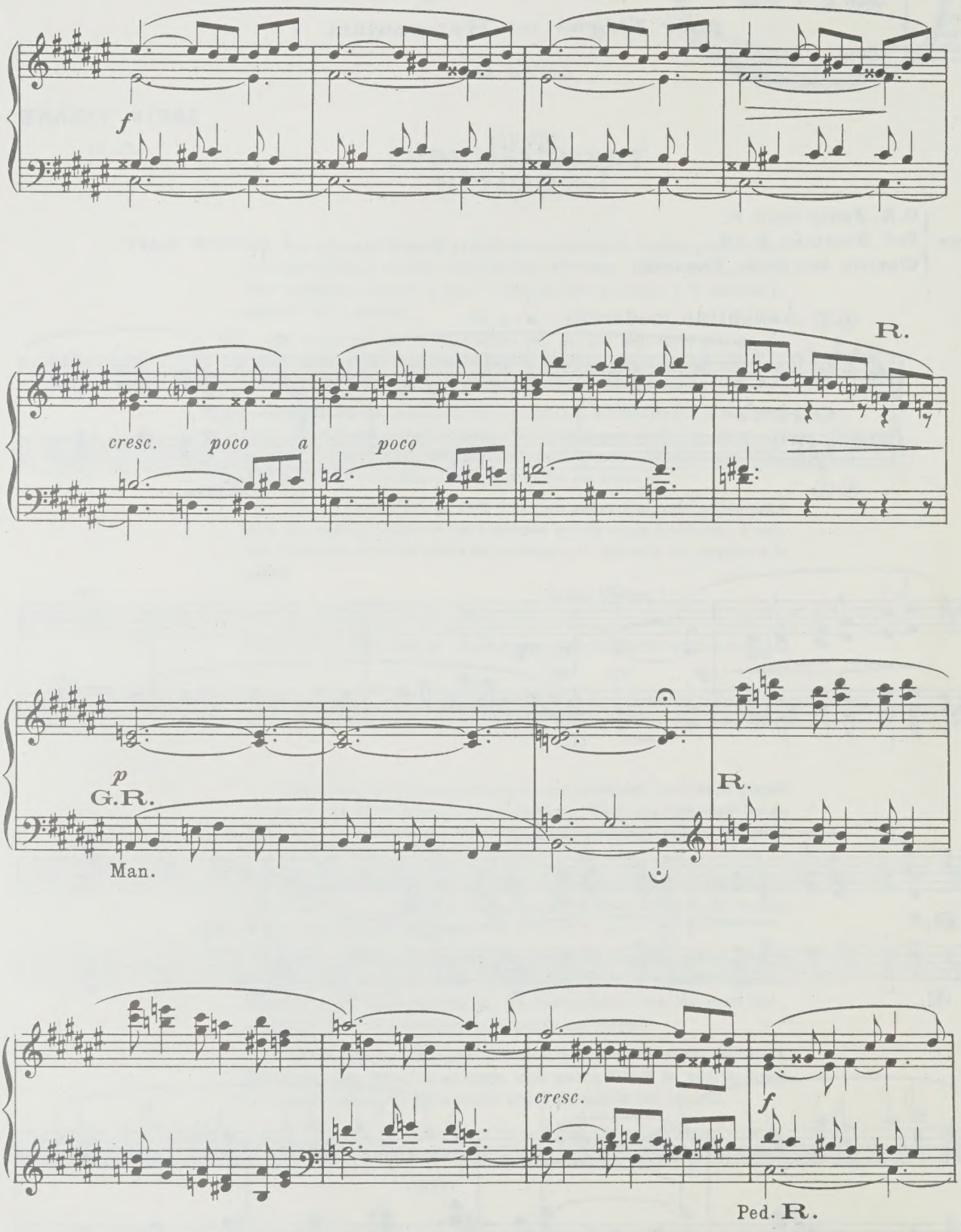
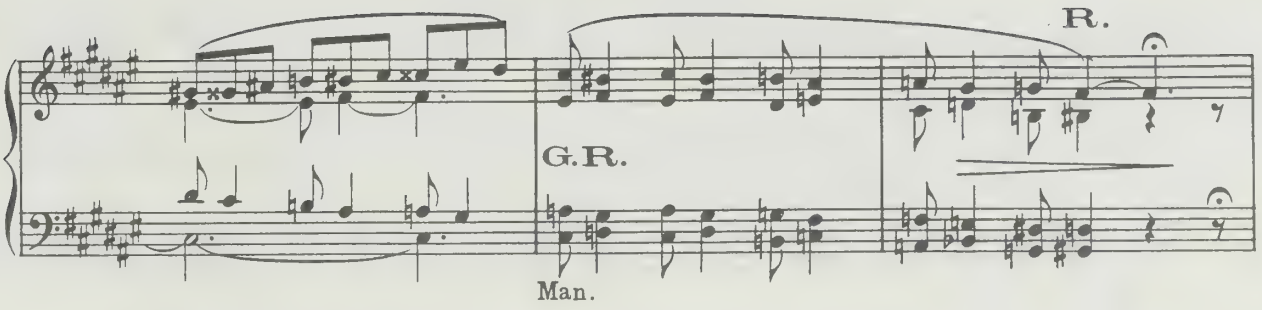
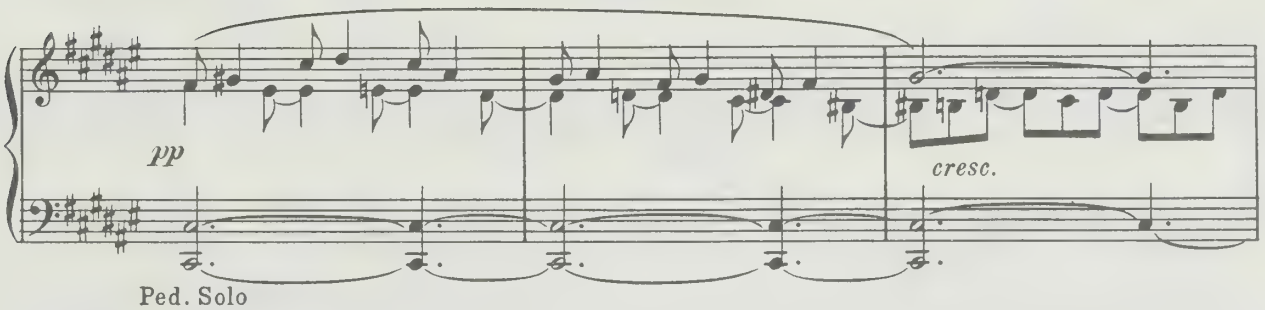
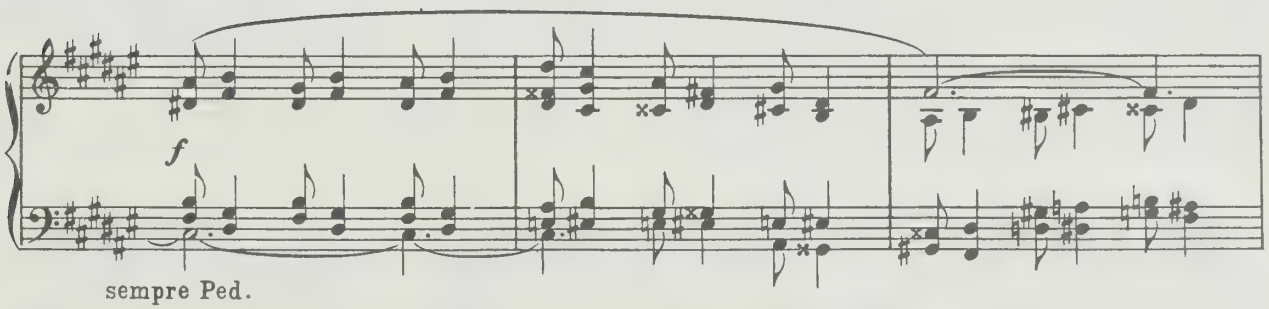
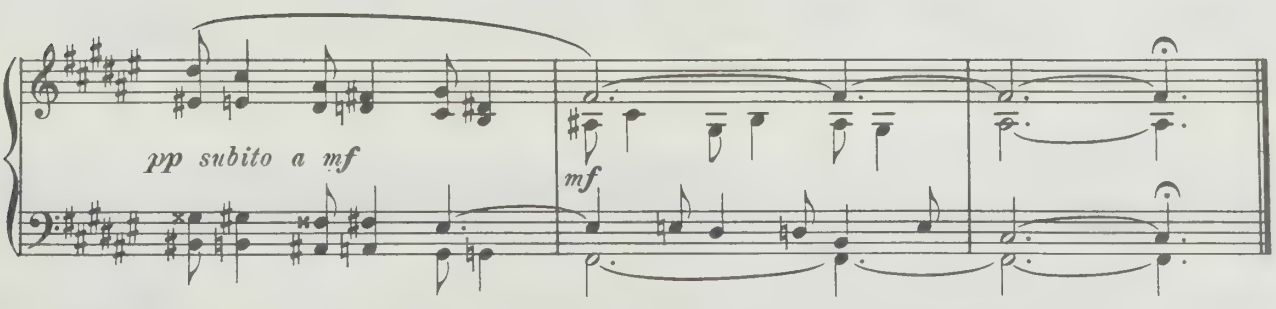

f
R.
cresc.
poco
a
poco
p
G.R.
Man.
R.
cresc.
f
Ped.
R.


R.
G.R.
Man.


pp
cresc.
Ped. Solo


f
sempre Ped.

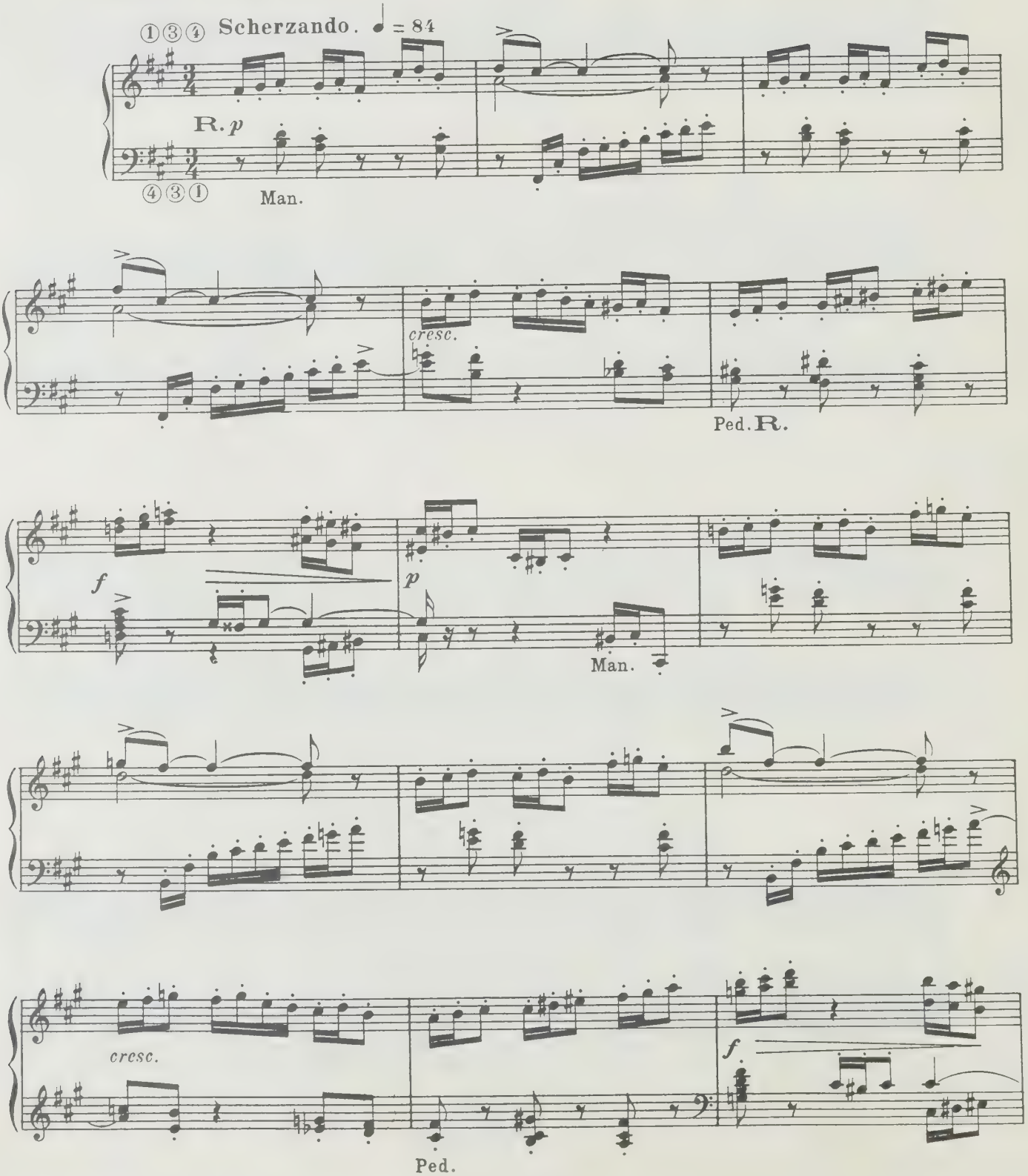

pp subito a mf
mf

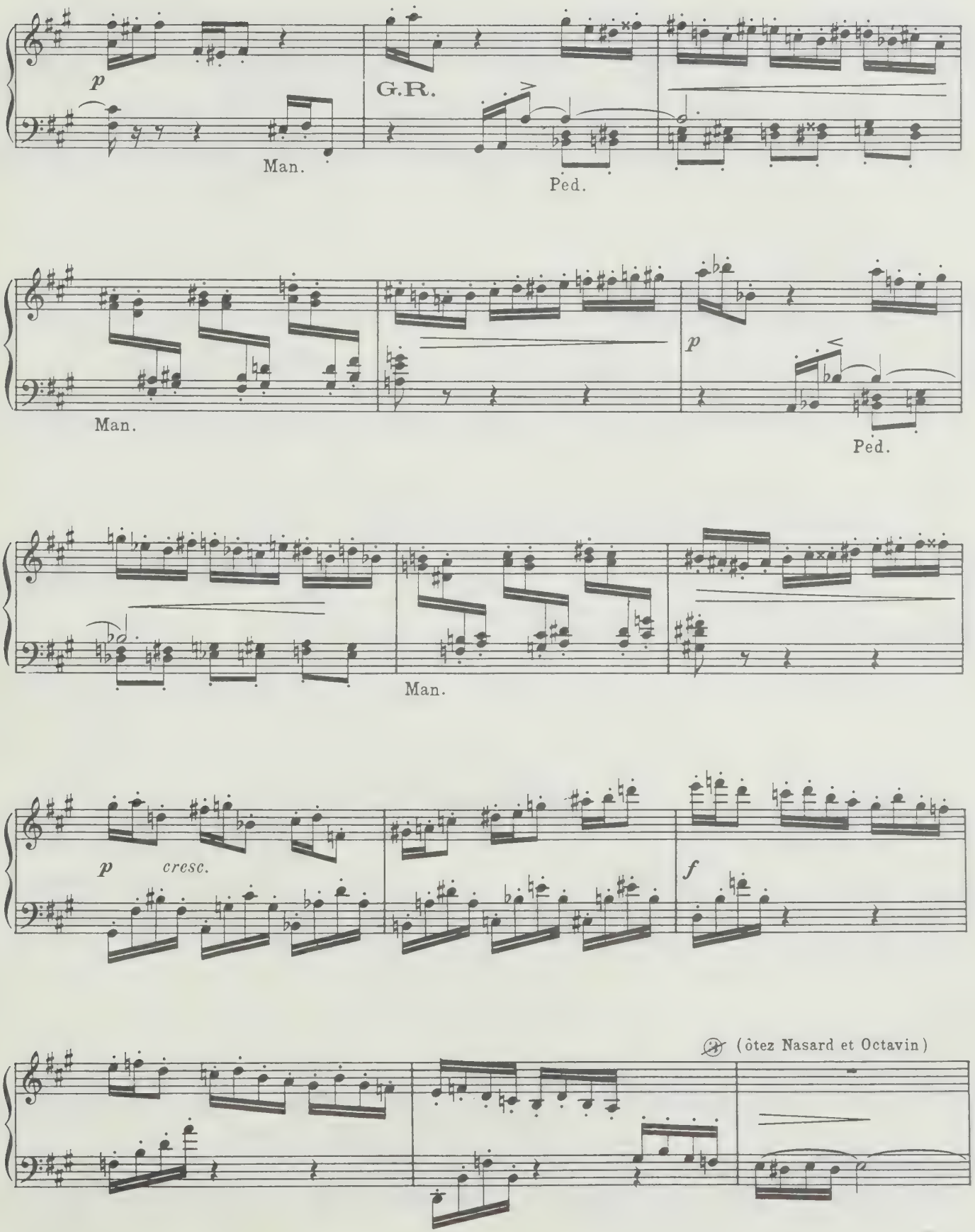
N°14

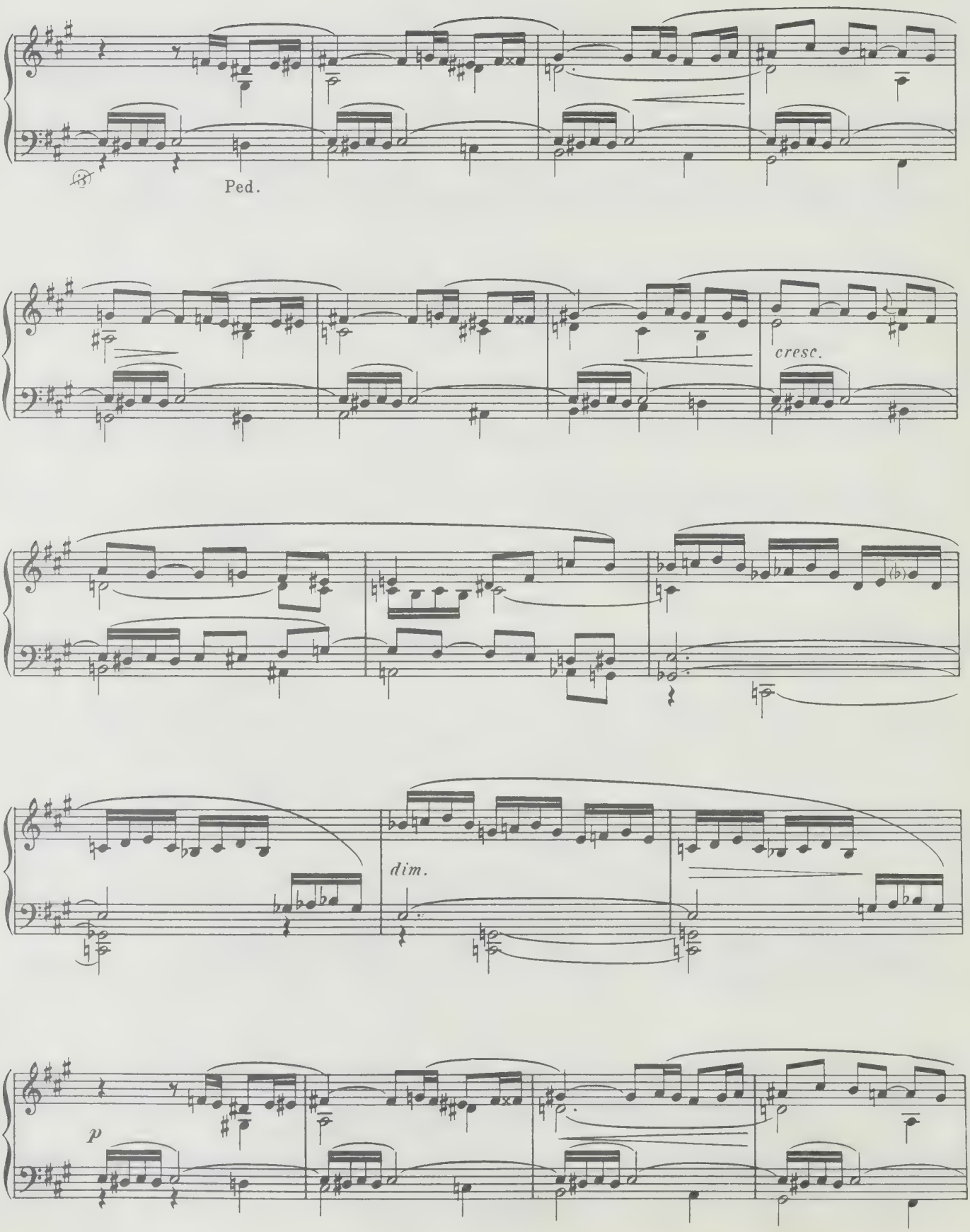
Scherzetto

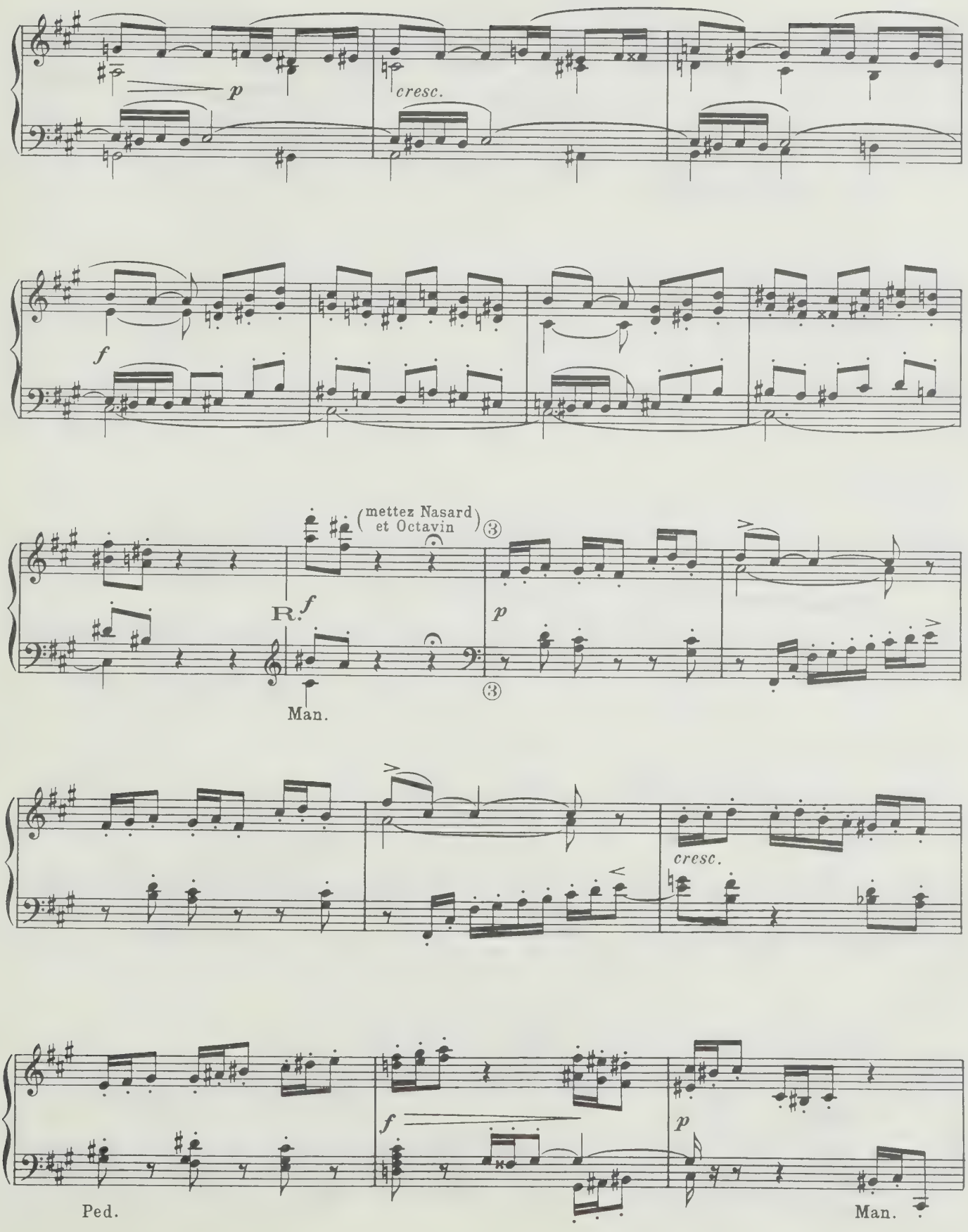
à l'Orgue { R. Flûtes, 8, 4 Nasard, Octavin
G. Salicional, Bourdon 8.
Ped. Bourdons 16.8.
Claviers accouplés. Tirasses. }

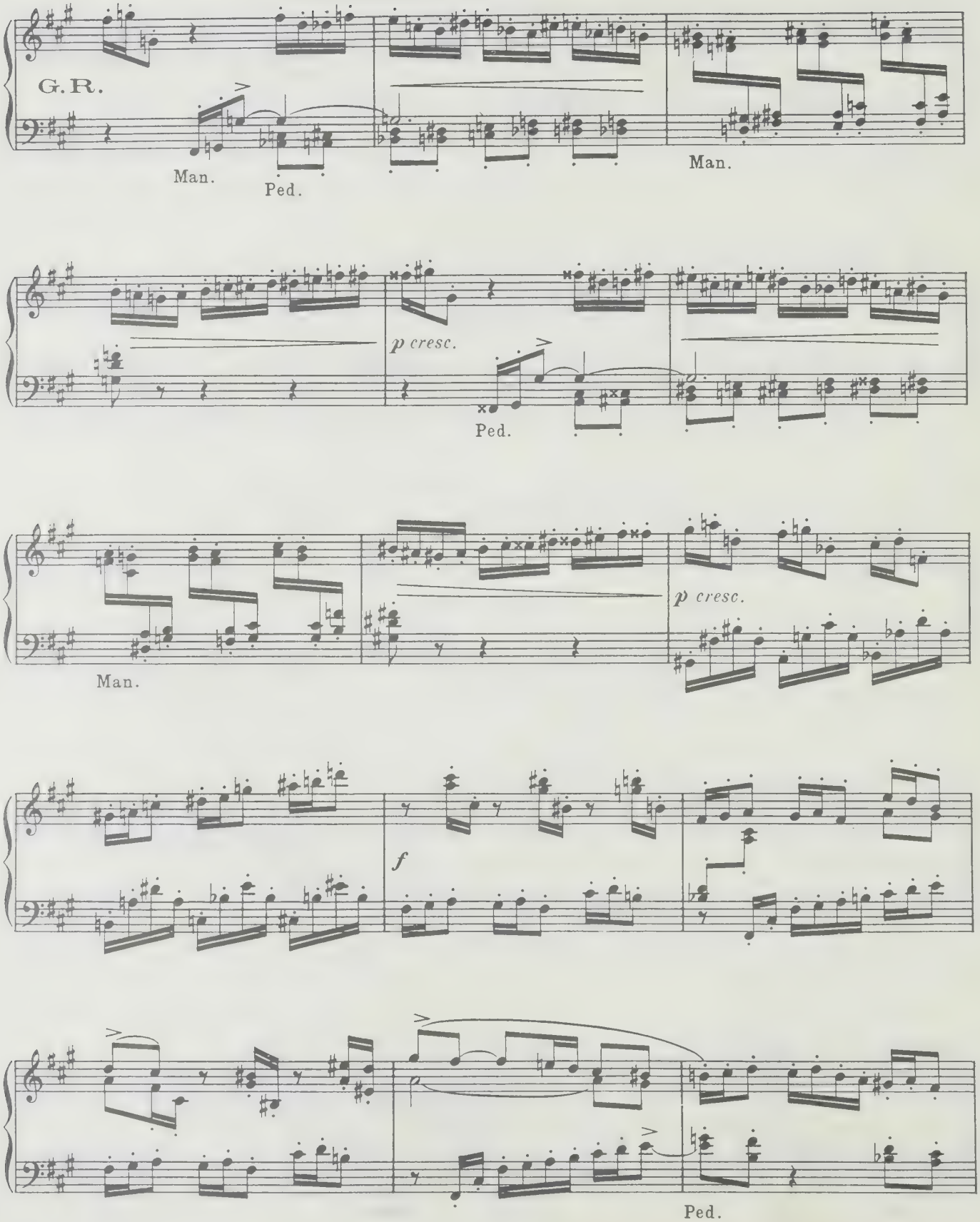
à ALEXANDRE CELLIER

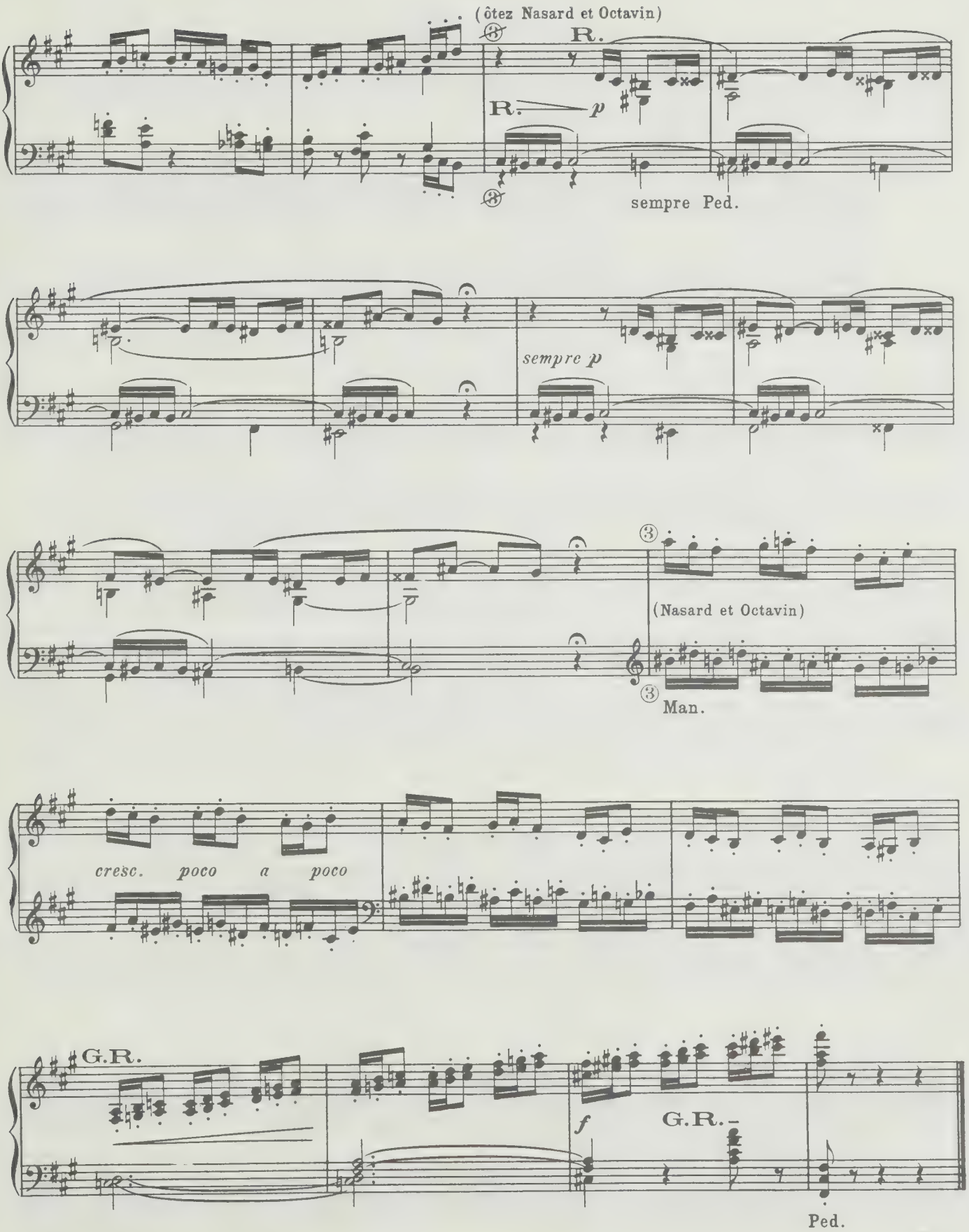



p
G.R.
Man.
Ped.
Man.
p
Ped.
Man.
p
cresc.
f
(ôtez Nasard et Octavin)


Ped.
cresc.
dim.
p


p
cresc.
f
(mettez Nasard et Octavin)
3
R.
f
Man.
p
3
cresc.
f
p
Ped.
Man.


G.R.
Man.
Ped.
Man.
p cresc.
Ped.
Man.
p cresc.
f
Ped.

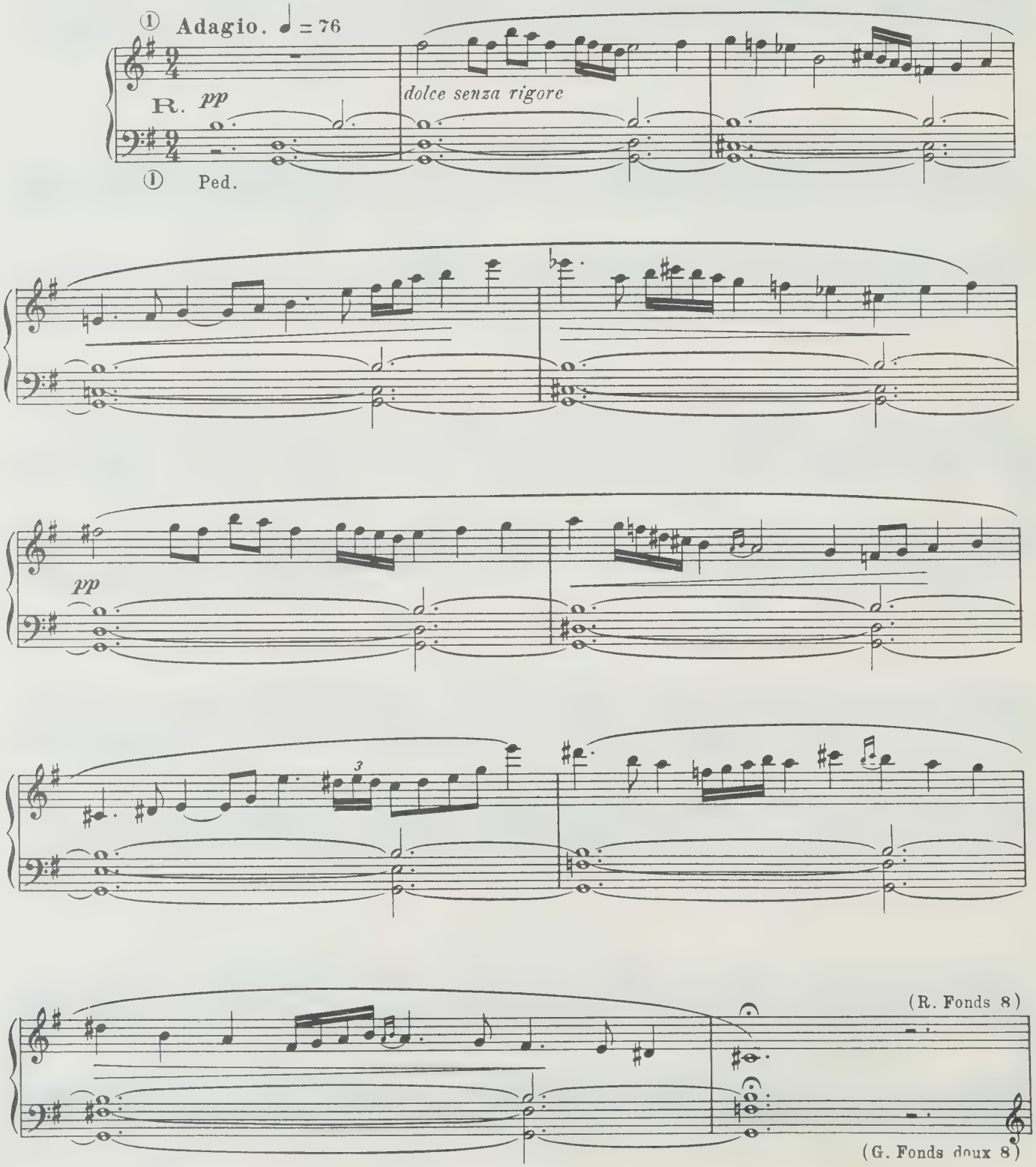

(ôtez Nasard et Octavin)
R.
R.
p
sempre Ped.
sempre p
(Nasard et Octavin)
Man.
cresc. poco a poco
G.R.
f
G.R.
Ped.

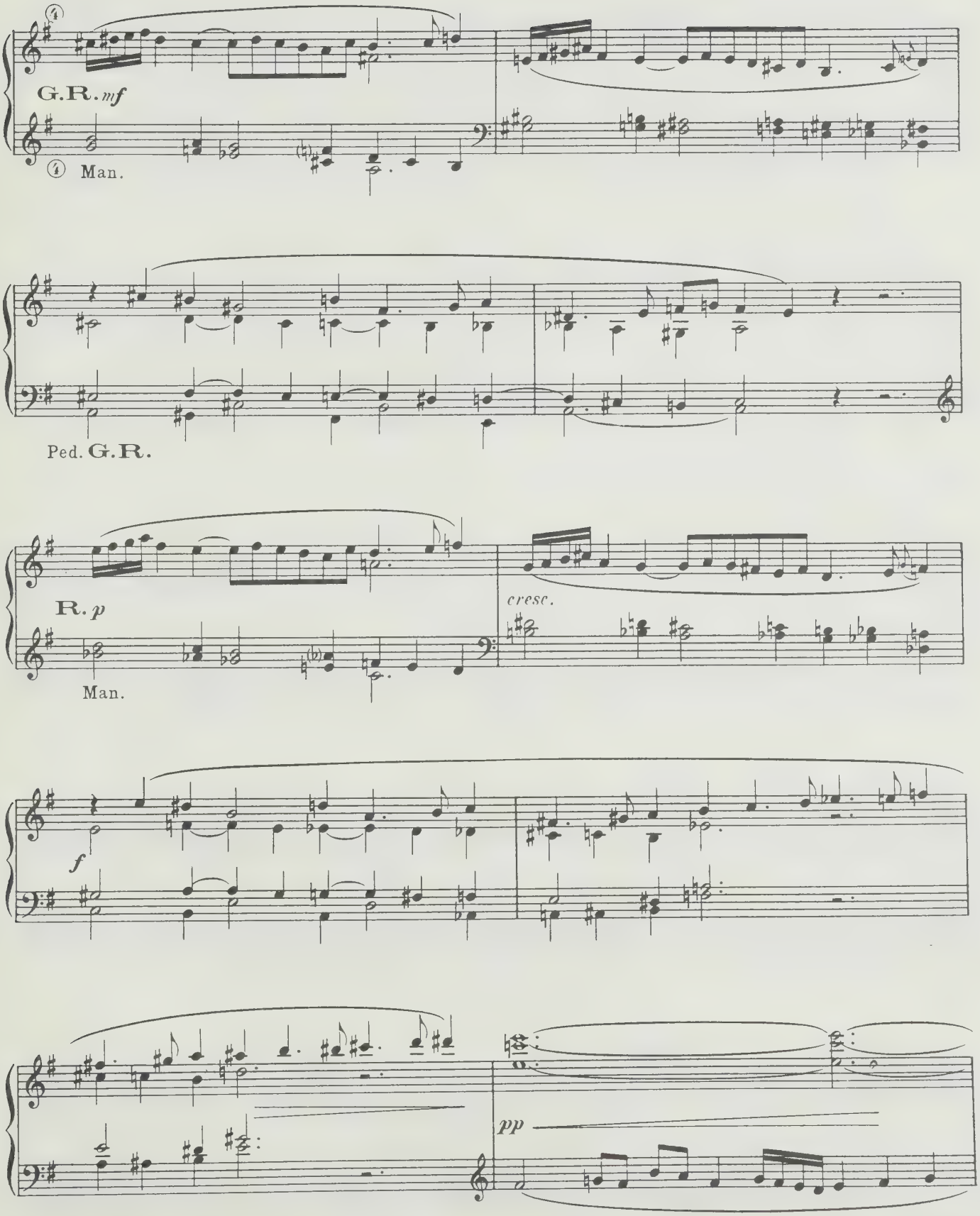
N° 15

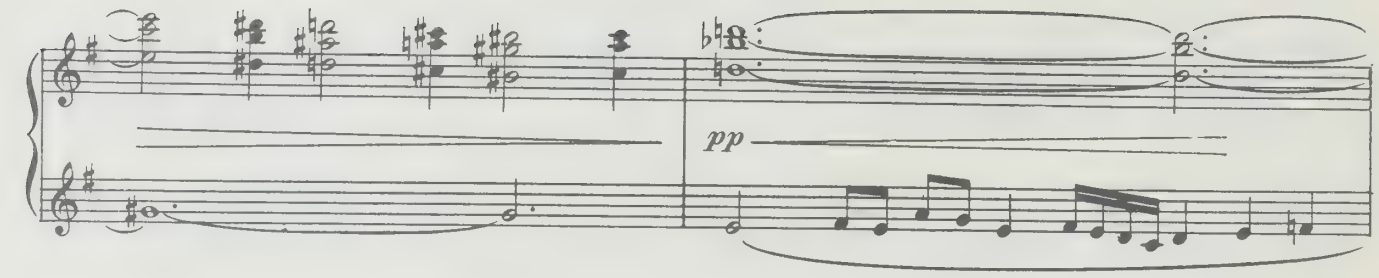
Arabesque

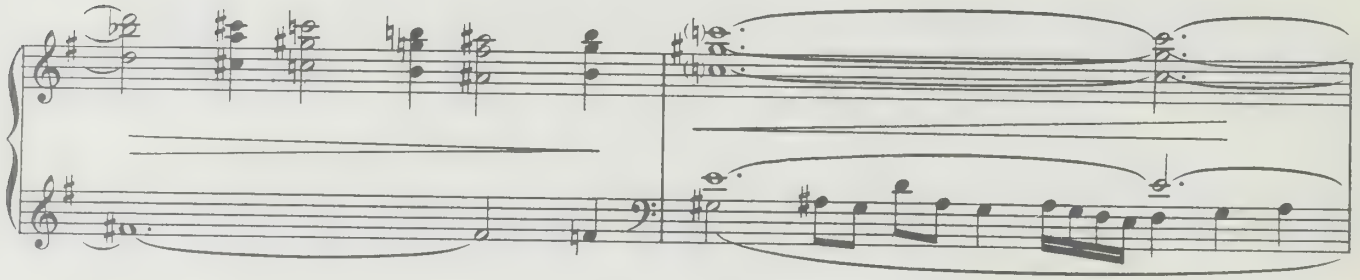
à l'Orgue { G. Flûte 8.
R. Gambe.
Ped. Bourdons 16. 8. Claviers accouplés

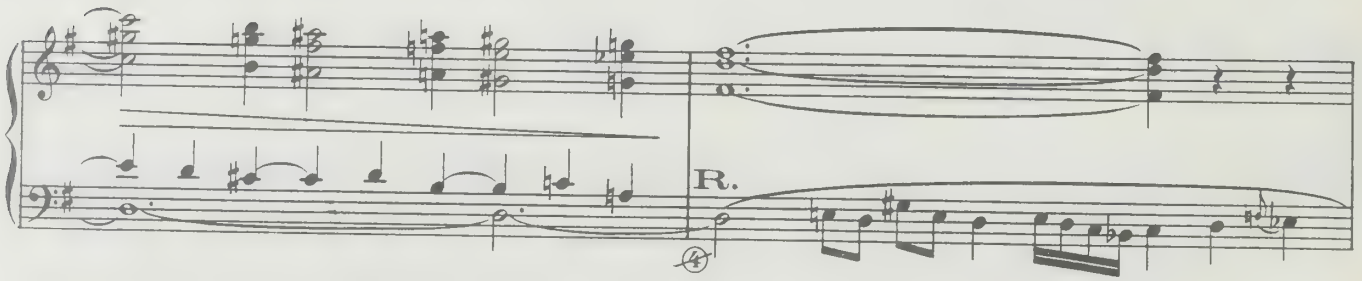
à EMILE BOURDON

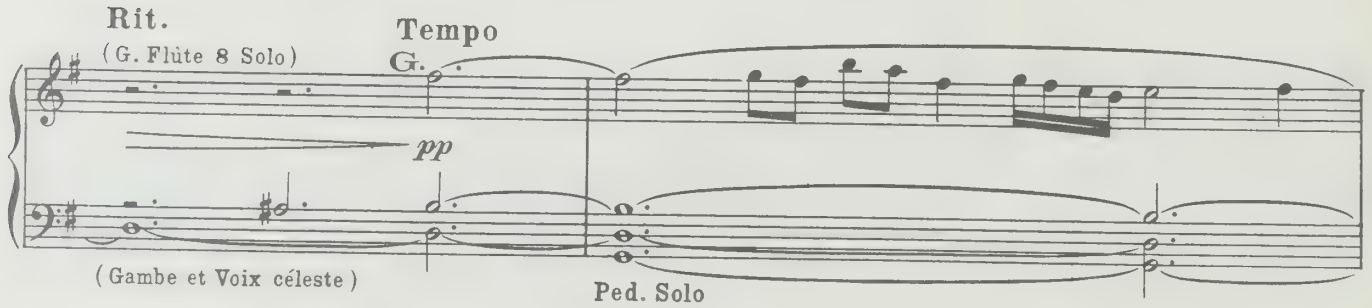


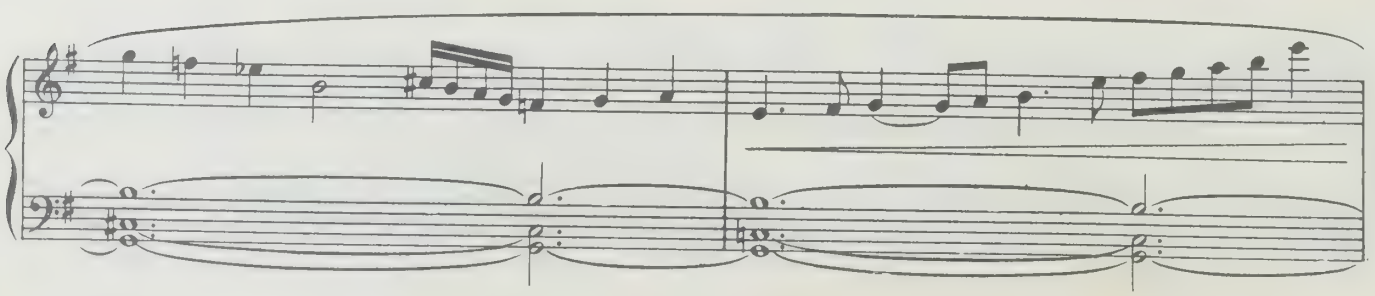

G.R. mf
Man.
Ped. G.R.
R. p
Man.
cresc.
f
pp

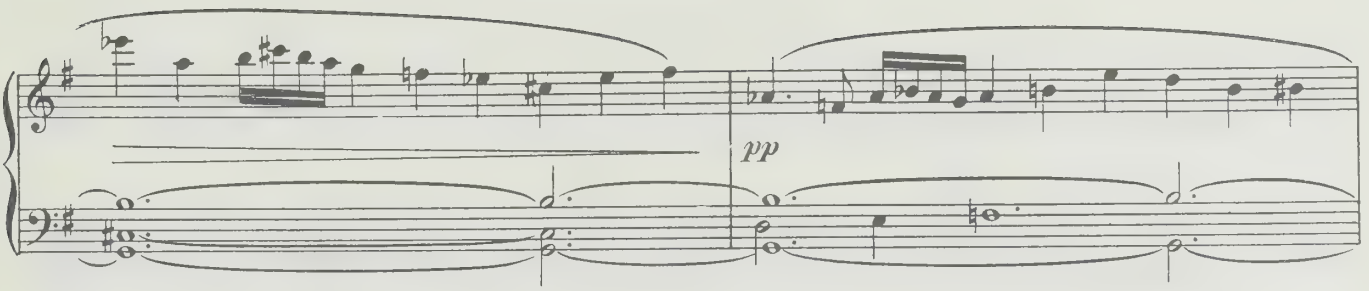

pp

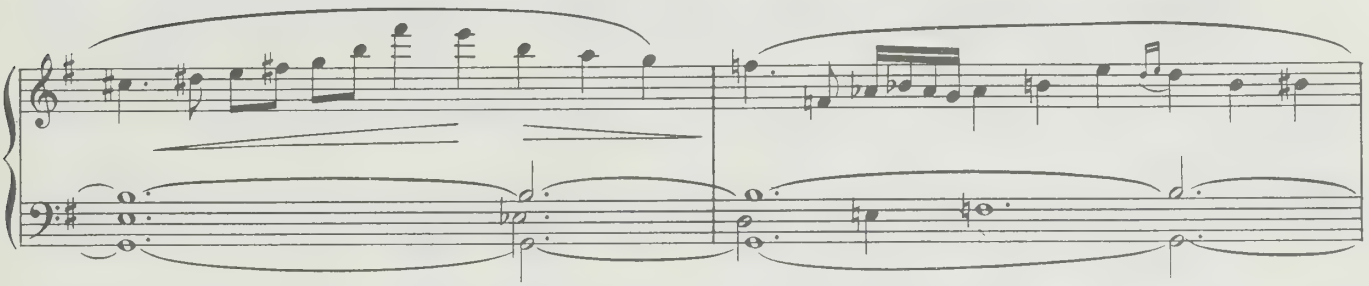


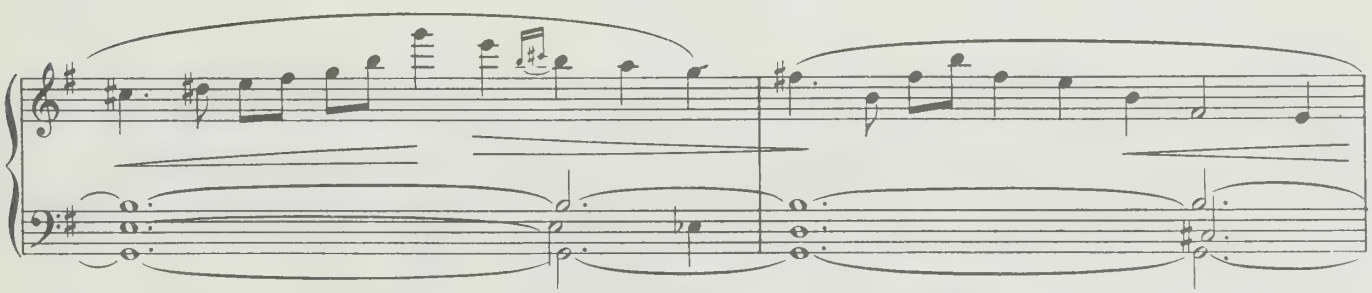

R.


Rit.
(G. Flûte 8 Solo)
Tempo
G.
pp
(Gambe et Voix céleste)
Ped. Solo

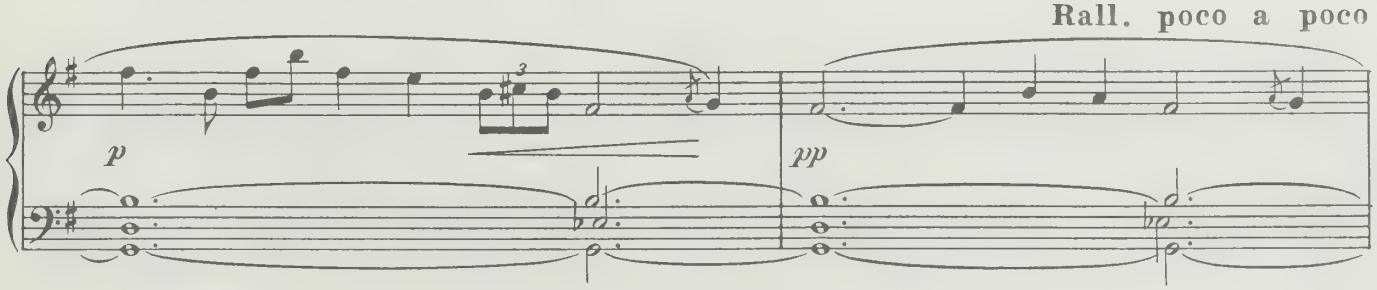


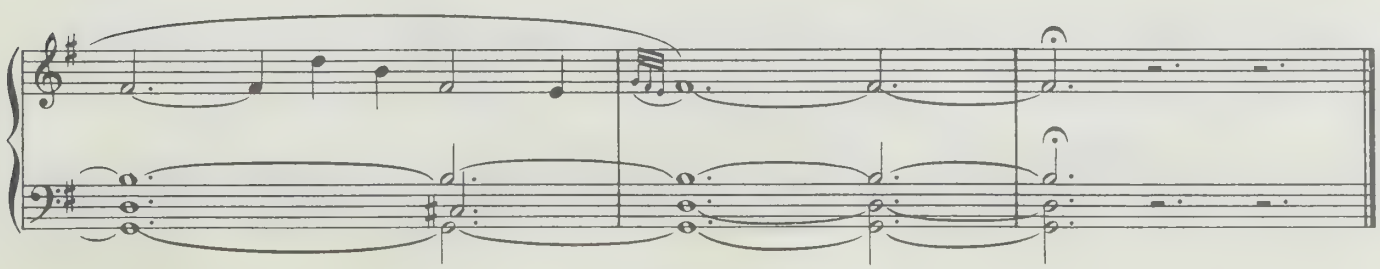






Rall. poco a poco



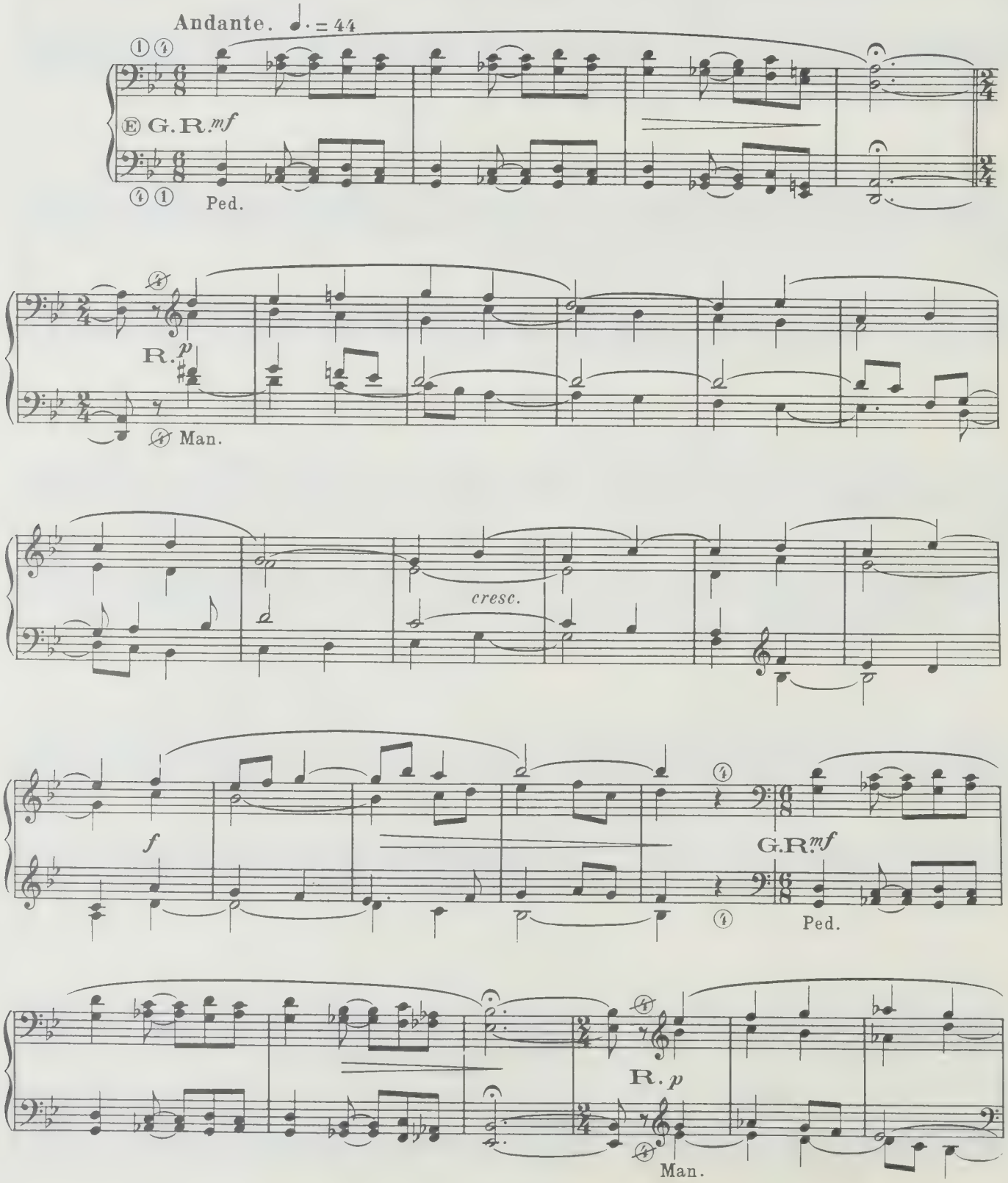


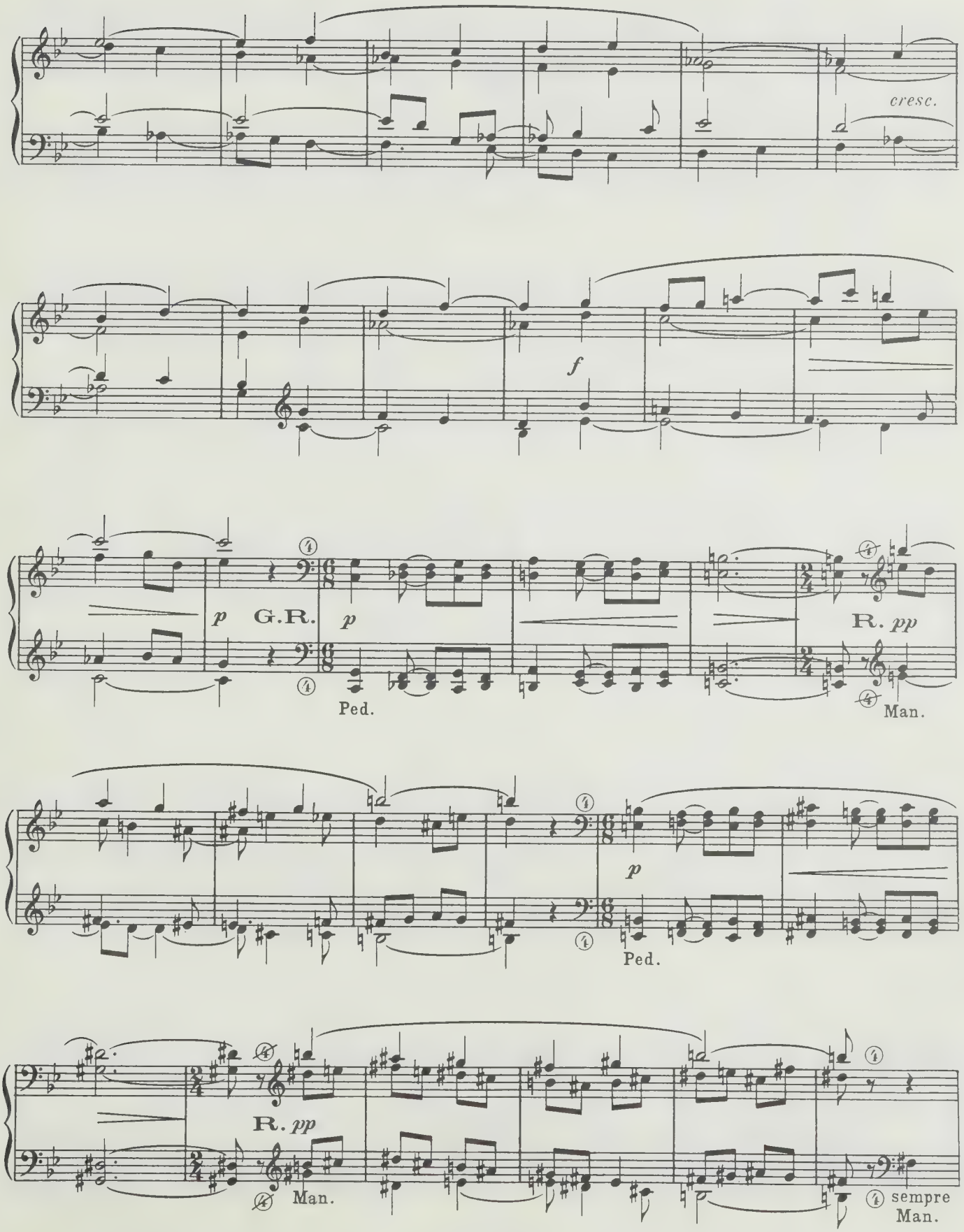
N°16

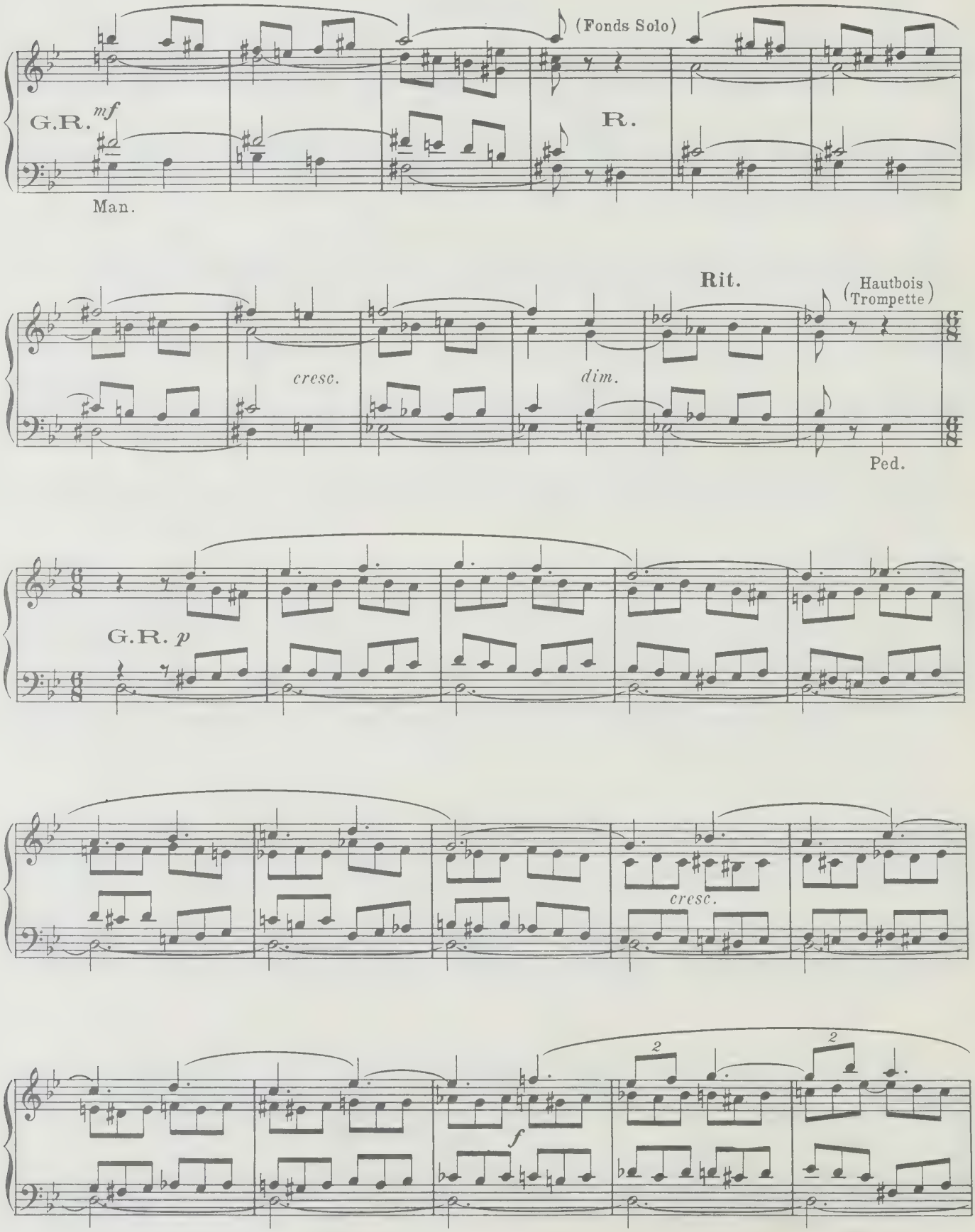
Choral

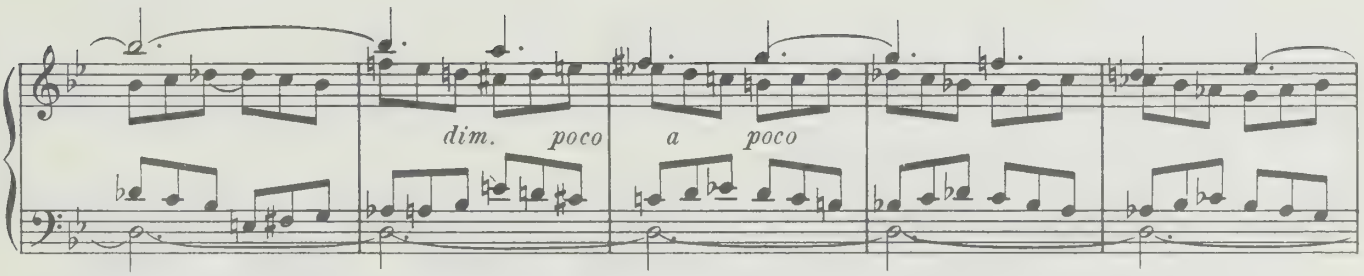
à l'Orgue { R. Fonds 8. Hautbois, Trompette.
G. Fond 8.
Ped. Fonds 16.8. Claviers accouplés, Tirasses.

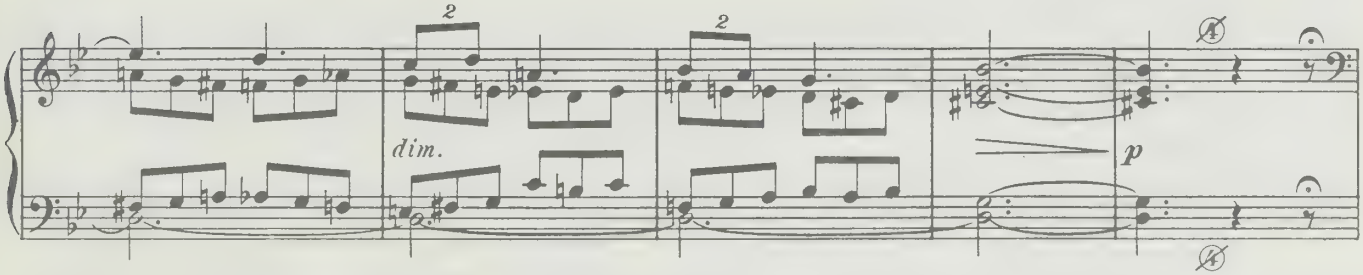
à JOSEPH BOULNOIS

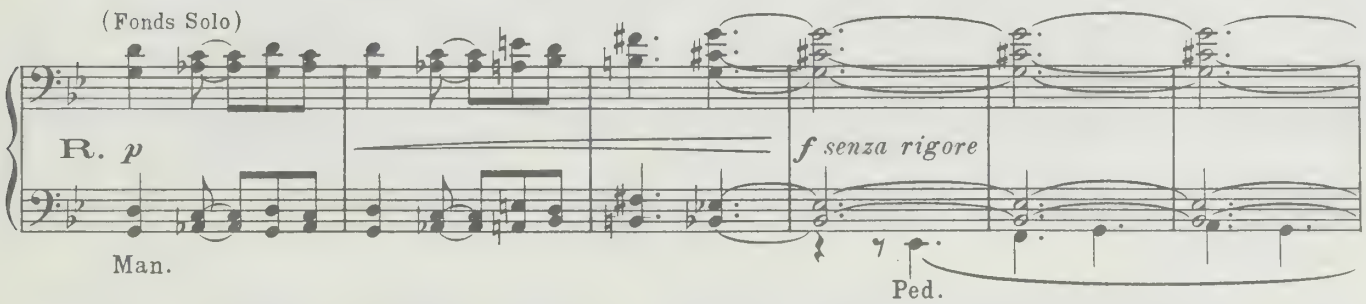


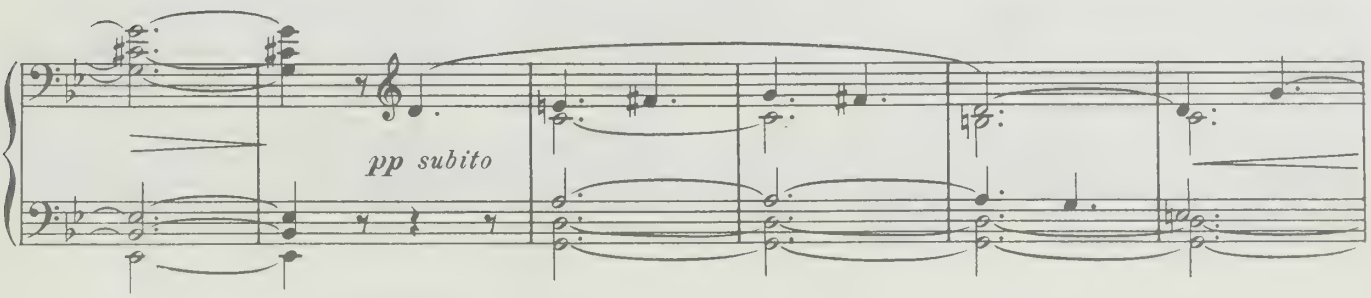

cresc.
f
p
G.R.
p
Ped.
R. pp
Man.
p
Ped.
R. pp
Man.
sempre
Man.

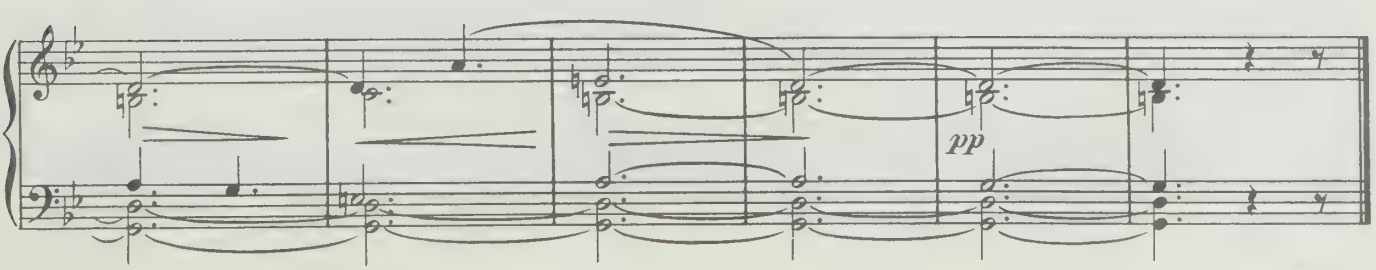

(Fonds Solo)
G.R. mf
R.
Man.
Rit.
(Hautbois Trompette)
cresc.
dim.
Ped.
G.R. p
cresc.
f
2
2


dim. poco
a poco


2
dim.
2
p


(Fonds Solo)
R. p
Man.
f senza rigore
Ped.


pp subito

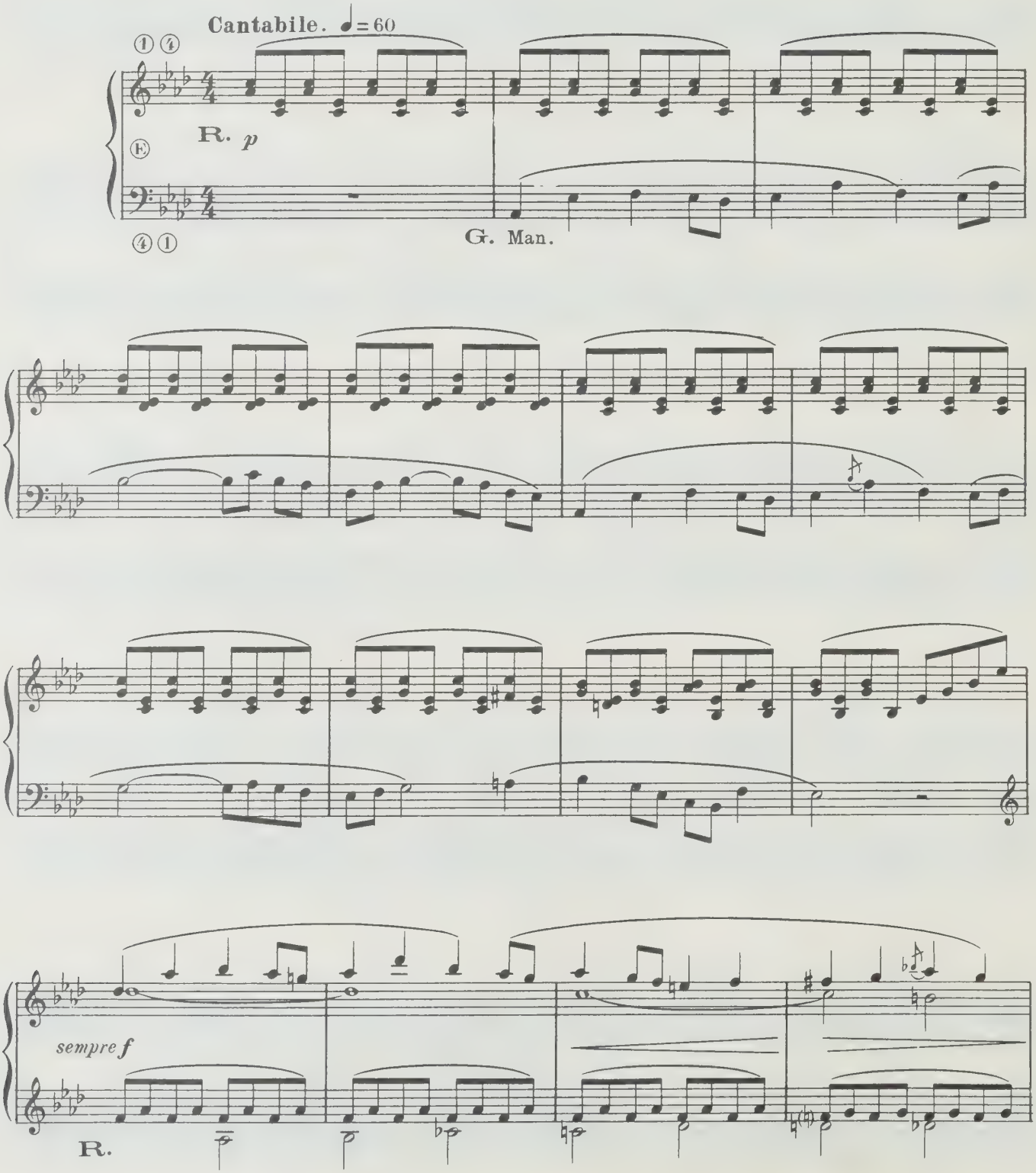

pp

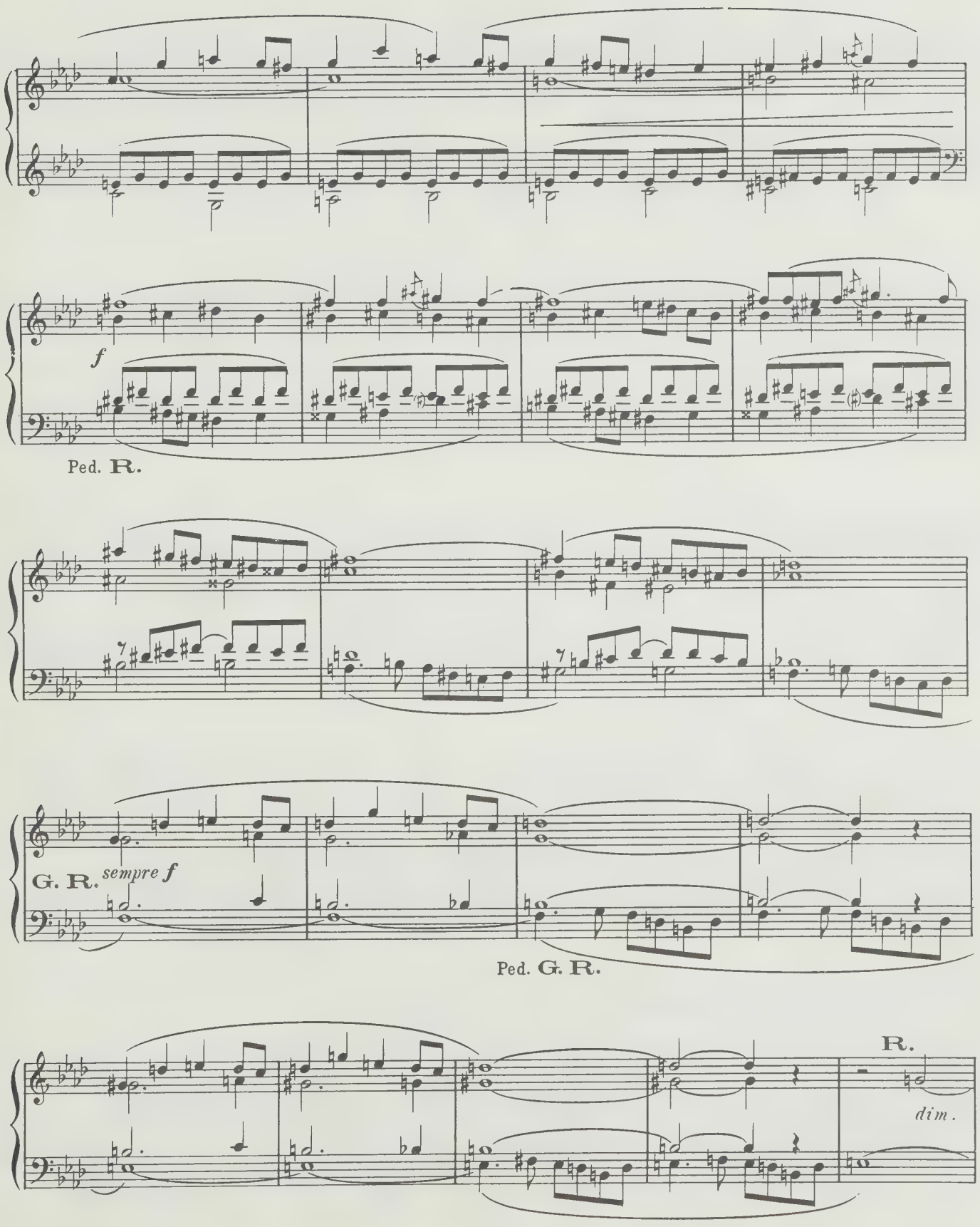
N° 17

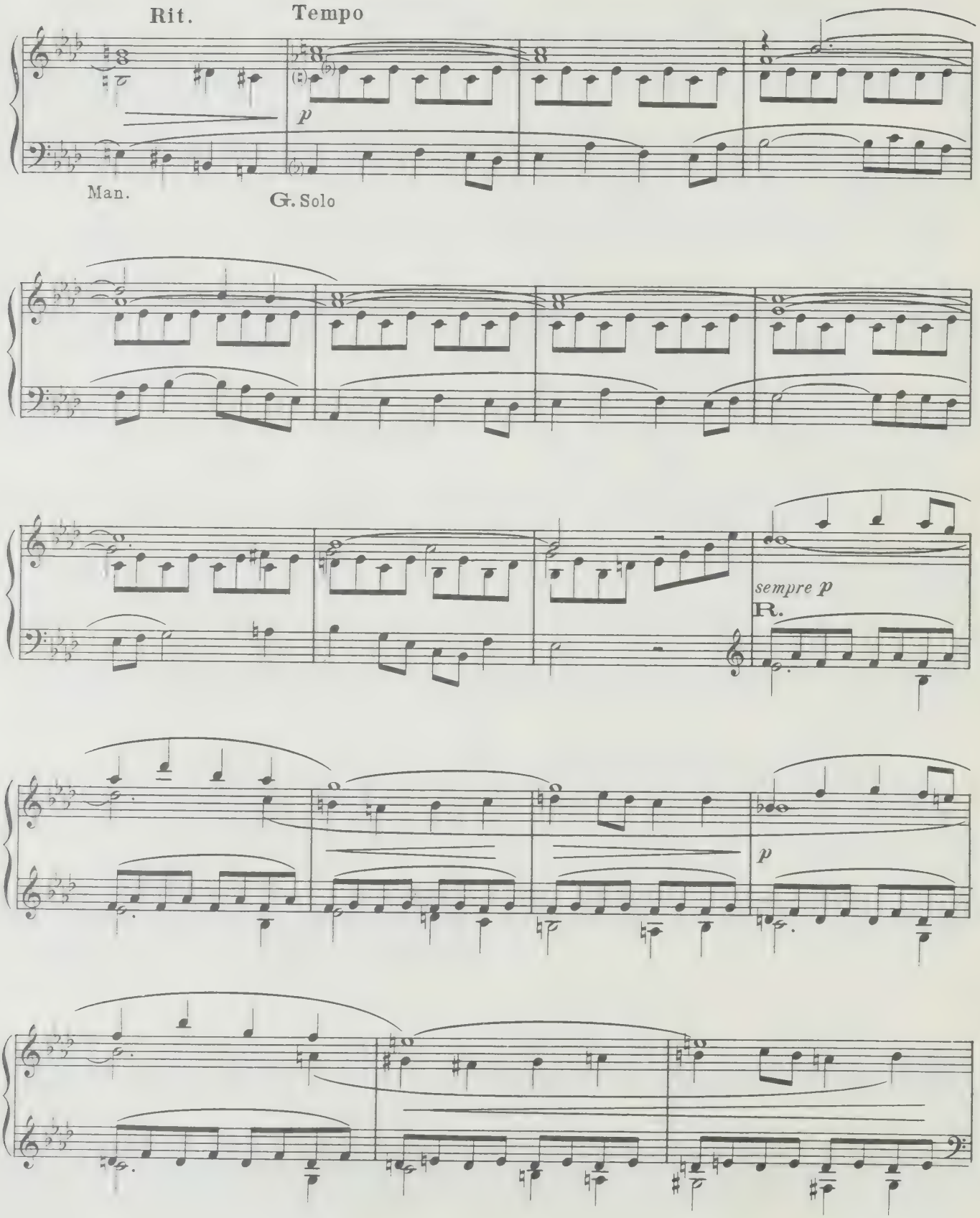
Lied

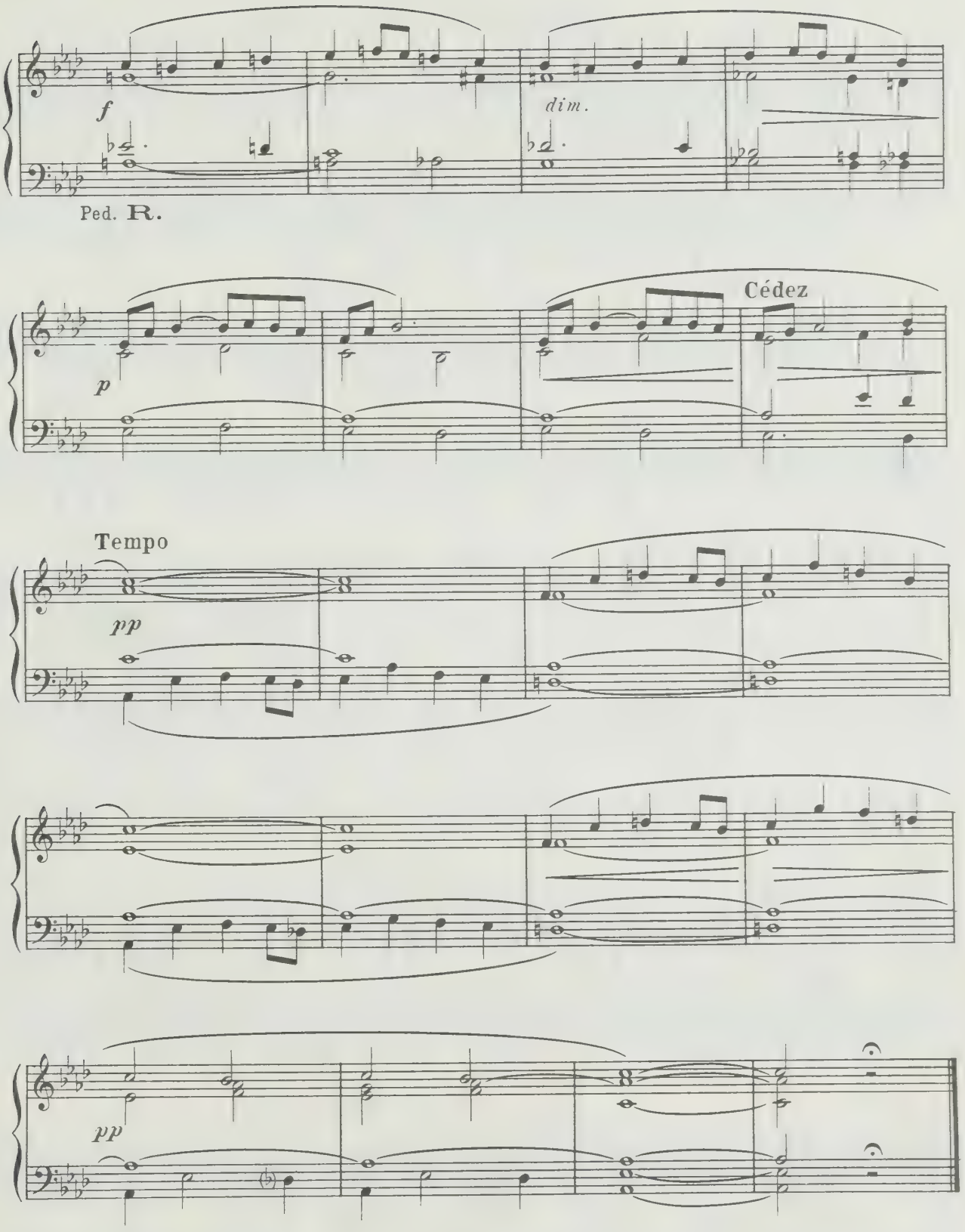
a l'Orgue { G. Violoncelle 8. Montre 8.
R. Flûtes 8. 4.
Ped. Bourdon 16. 8. Claviers séparés

à PAUL FAUCHET




f
Ped. R.
G. R. sempre f
Ped. G. R.
R.
dim.


Rit.
Tempo
p
Man.
G. Solo
sempre p
R.
p

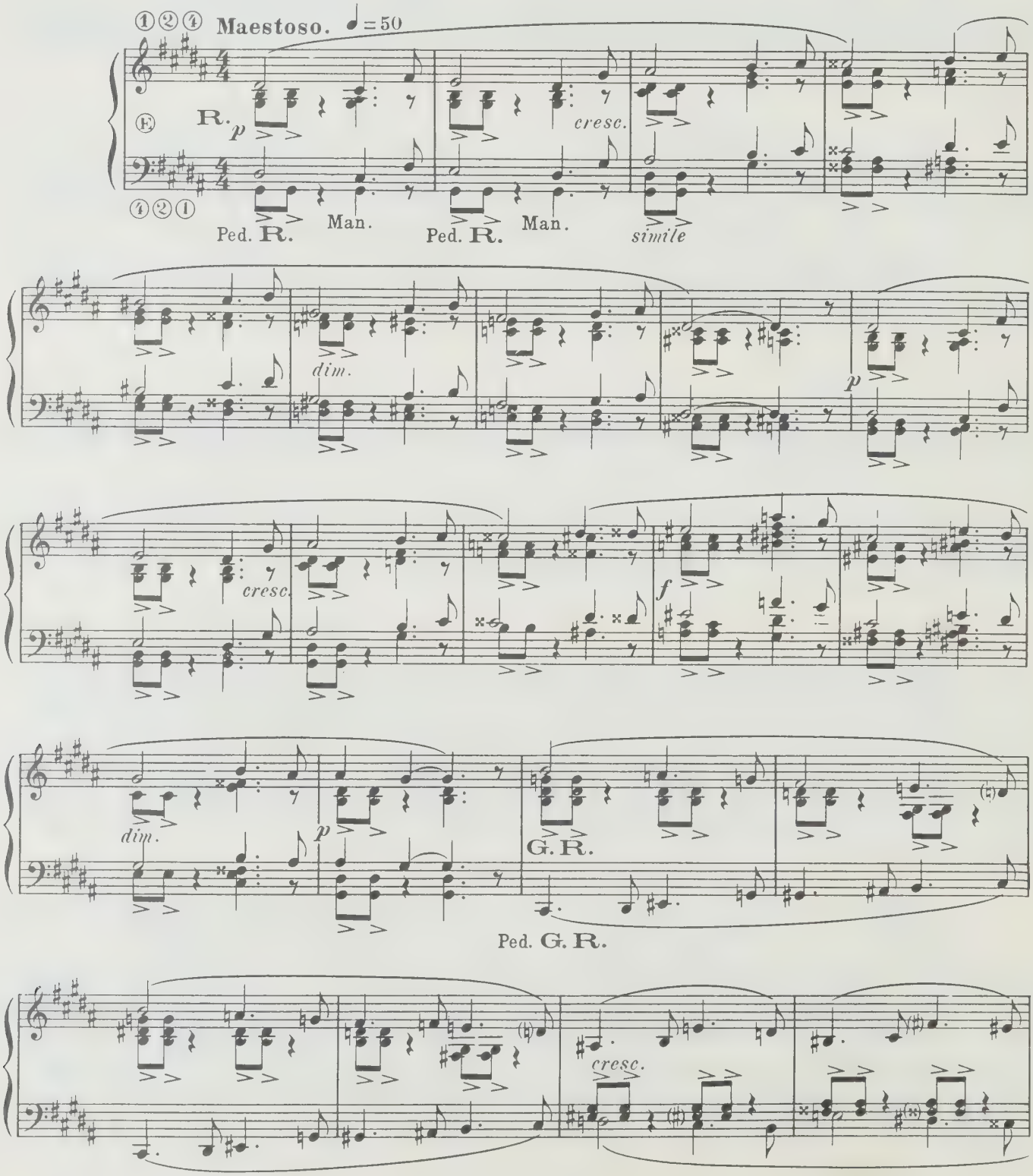

f
dim.
Ped. R.
p
Cédez
Tempo
pp
pp

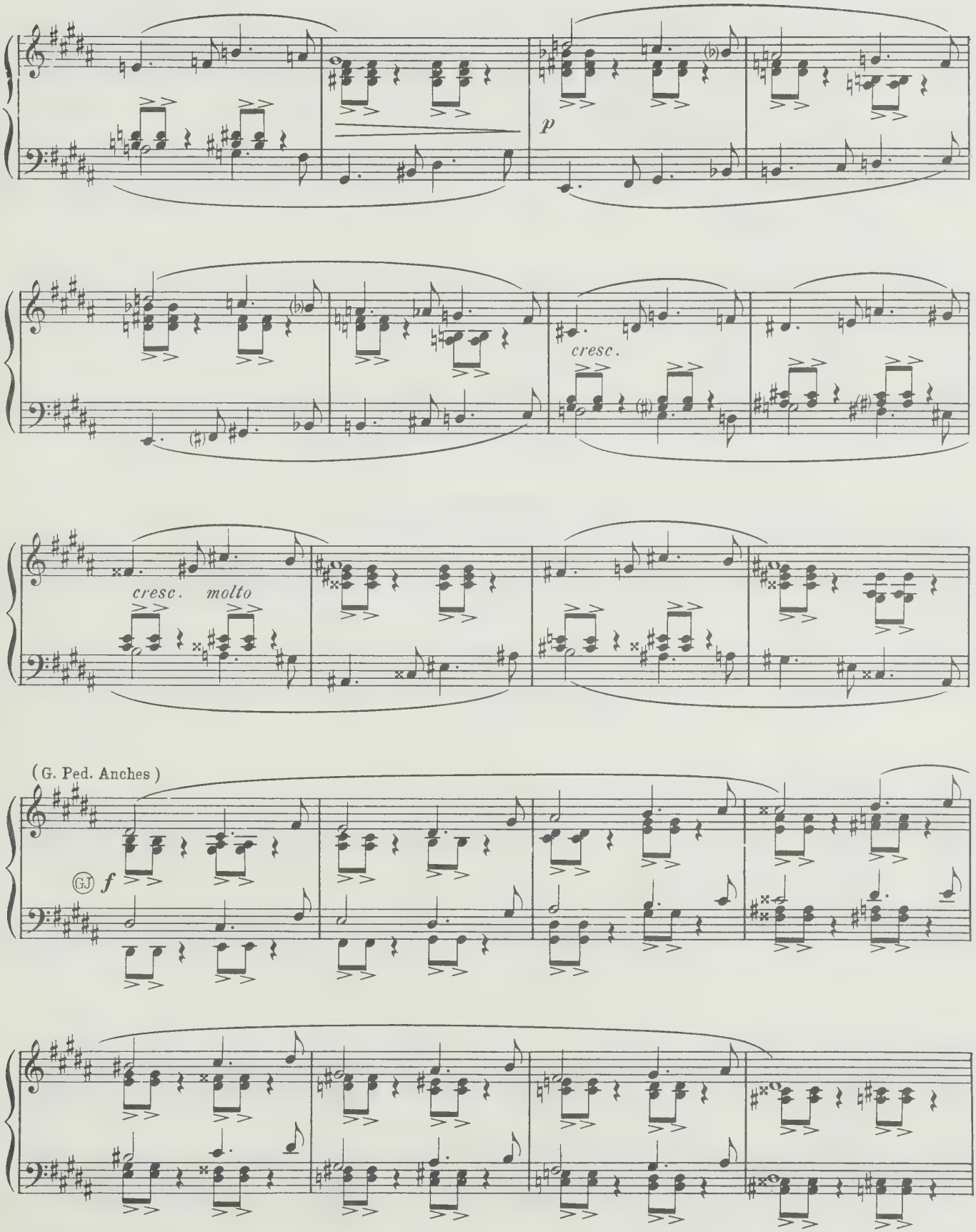
Nº 18

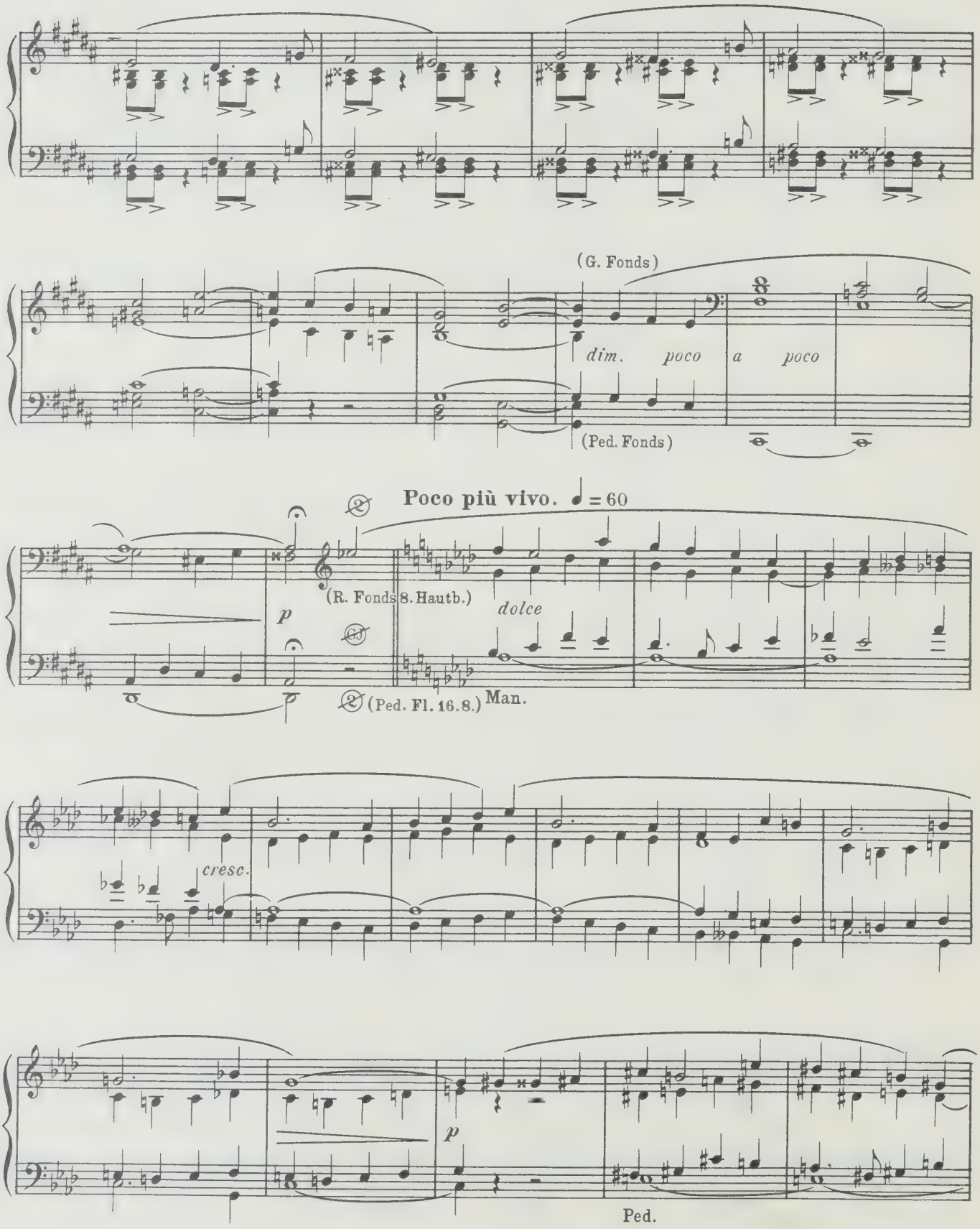
Marche funèbre

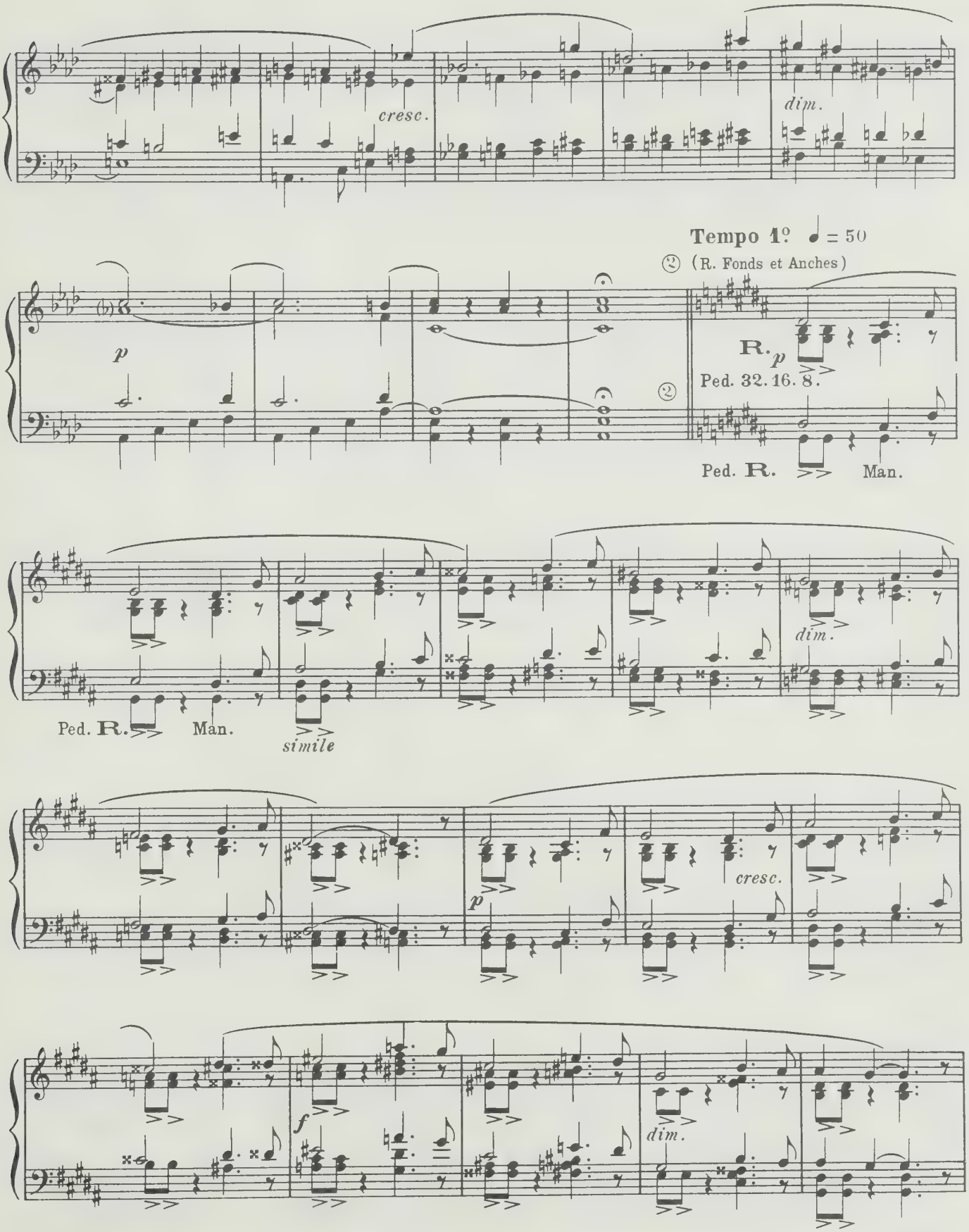
à l'Orgue { G. Fonds 16. 8. 4 (Anches préparées)
R. Fonds et Anches 16. 8. 4.
Ped. Fonds 32. 16. 8. 4. (Anches préparées)
Claviers accouplés. Tirasse R.

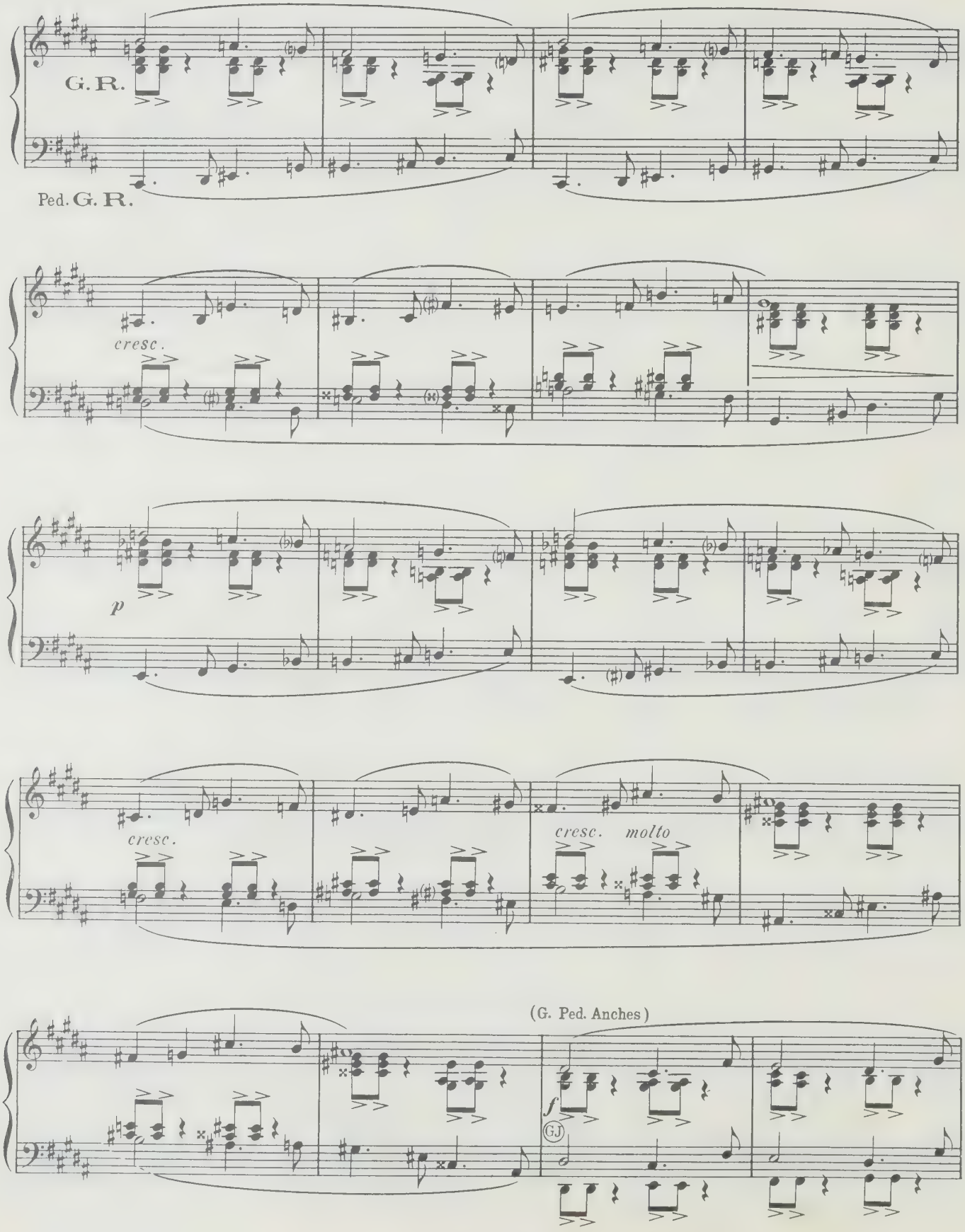
à la mémoire de mon ami
JULES BOUVAL

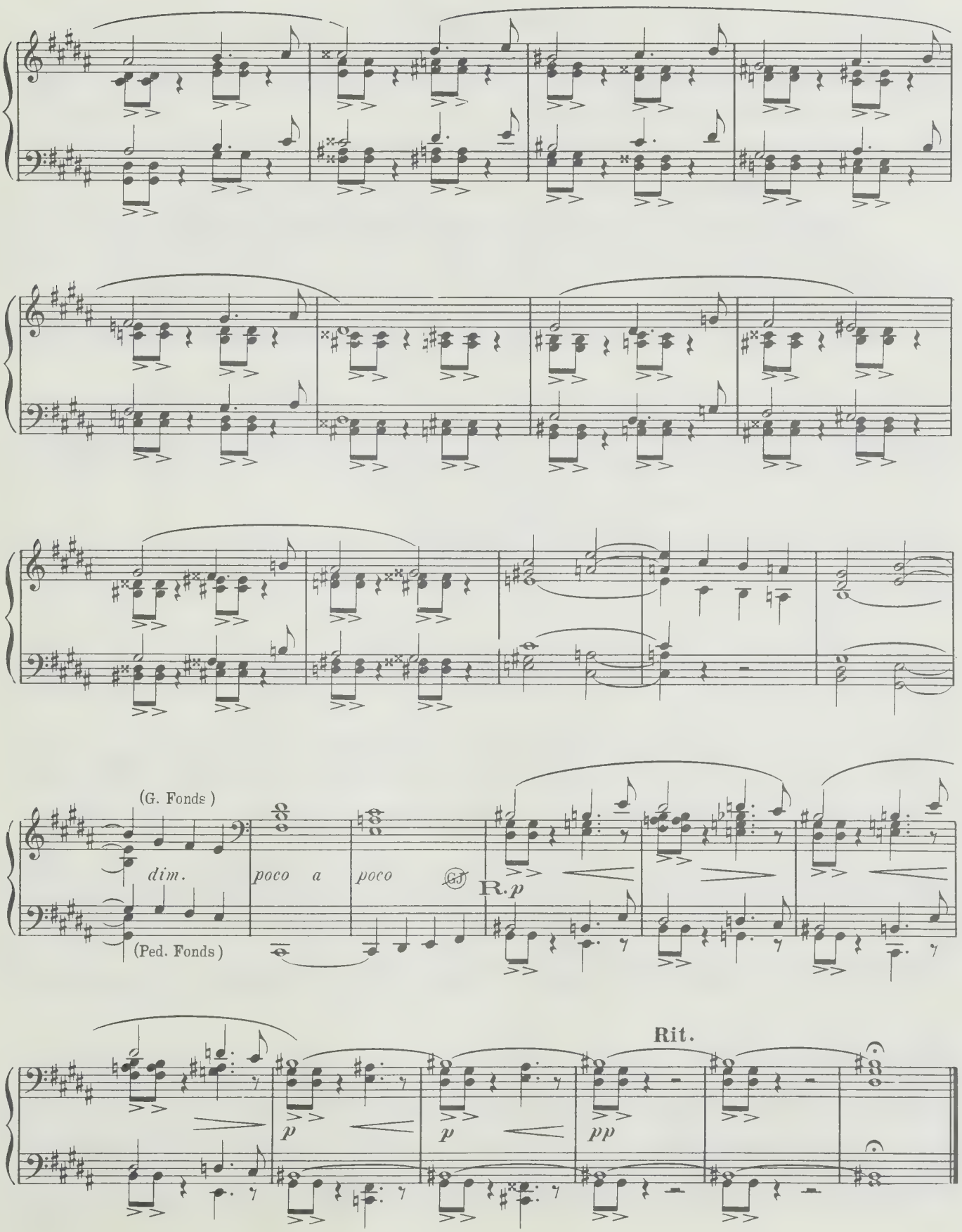



p
cresc.
cresc. molto
(G. Ped. Anches)
GJ f


(G. Fonds)
dim. poco a poco
(Ped. Fonds)
Poco più vivo. ♩ = 60
(R. Fonds 8. Hautb.)
dolce
(Ped. Fl. 16.8.) Man.
cresc.
Ped.


cresc.
dim.
Tempo 1º ♩ = 50
② (R. Fonds et Anches)
p
R. p
Ped. 32. 16. 8.
Ped. R. Man.
Ped. R. Man.
simile
dim.
cresc.
p
f
dim.


G. R.
Ped. G. R.
cresc.
p
cresc.
cresc. molto
(G. Ped. Anches)
f
GJ


(G. Fonds)
dim.
poco a poco
R.p
(Ped. Fonds)
Rit.
p
p
pp

N° 19

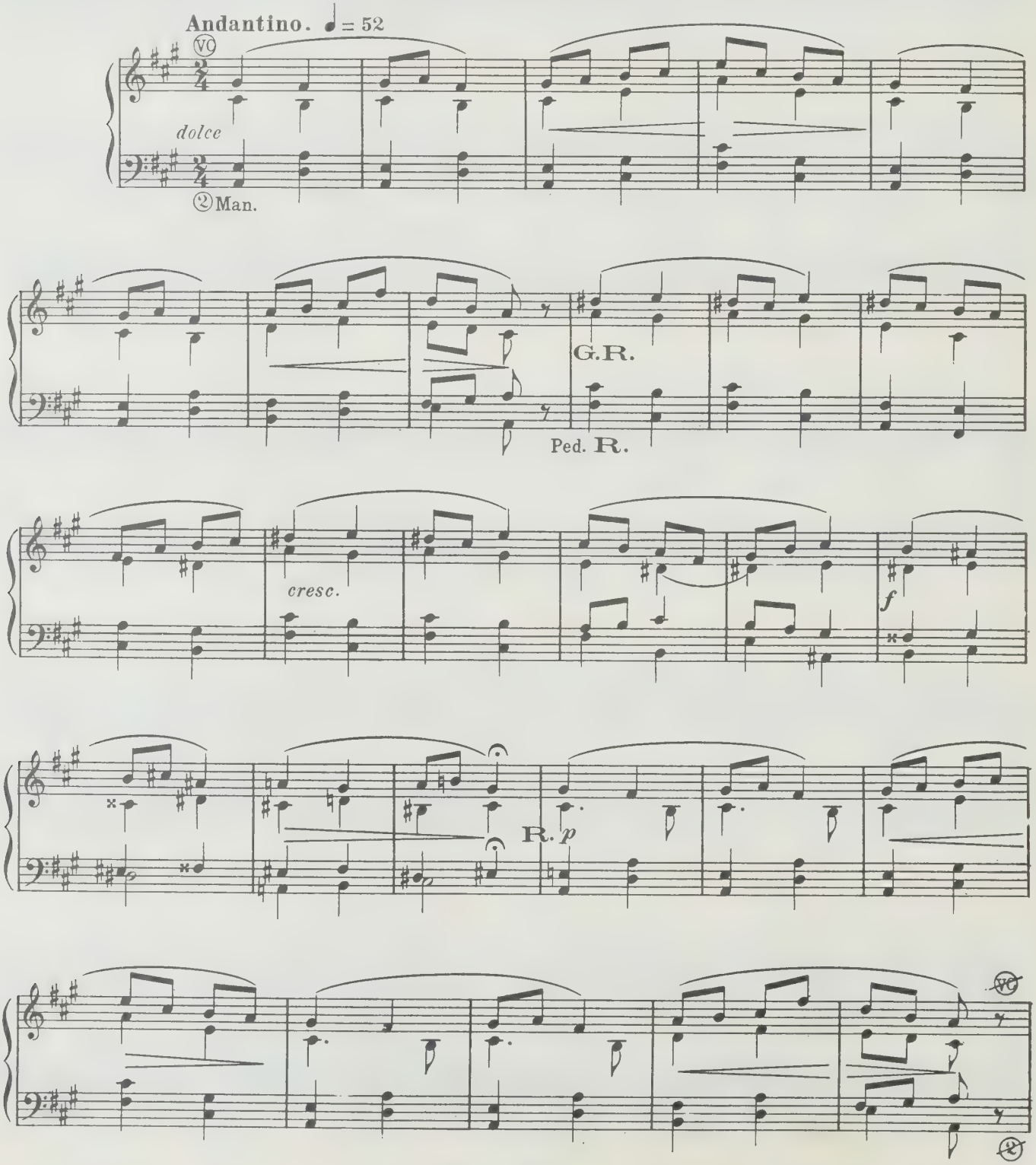
Berceuse

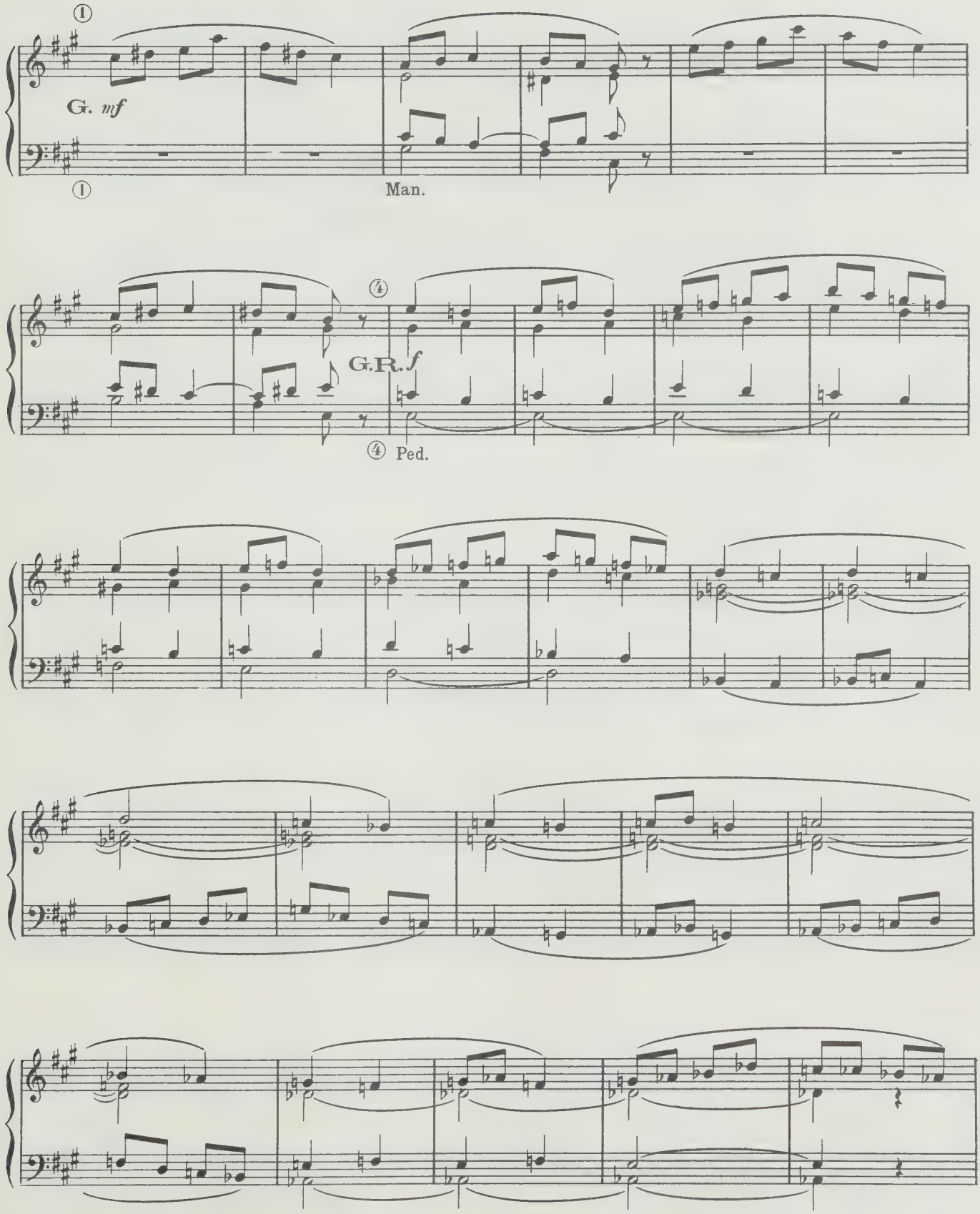
(sur les paroles classiques)

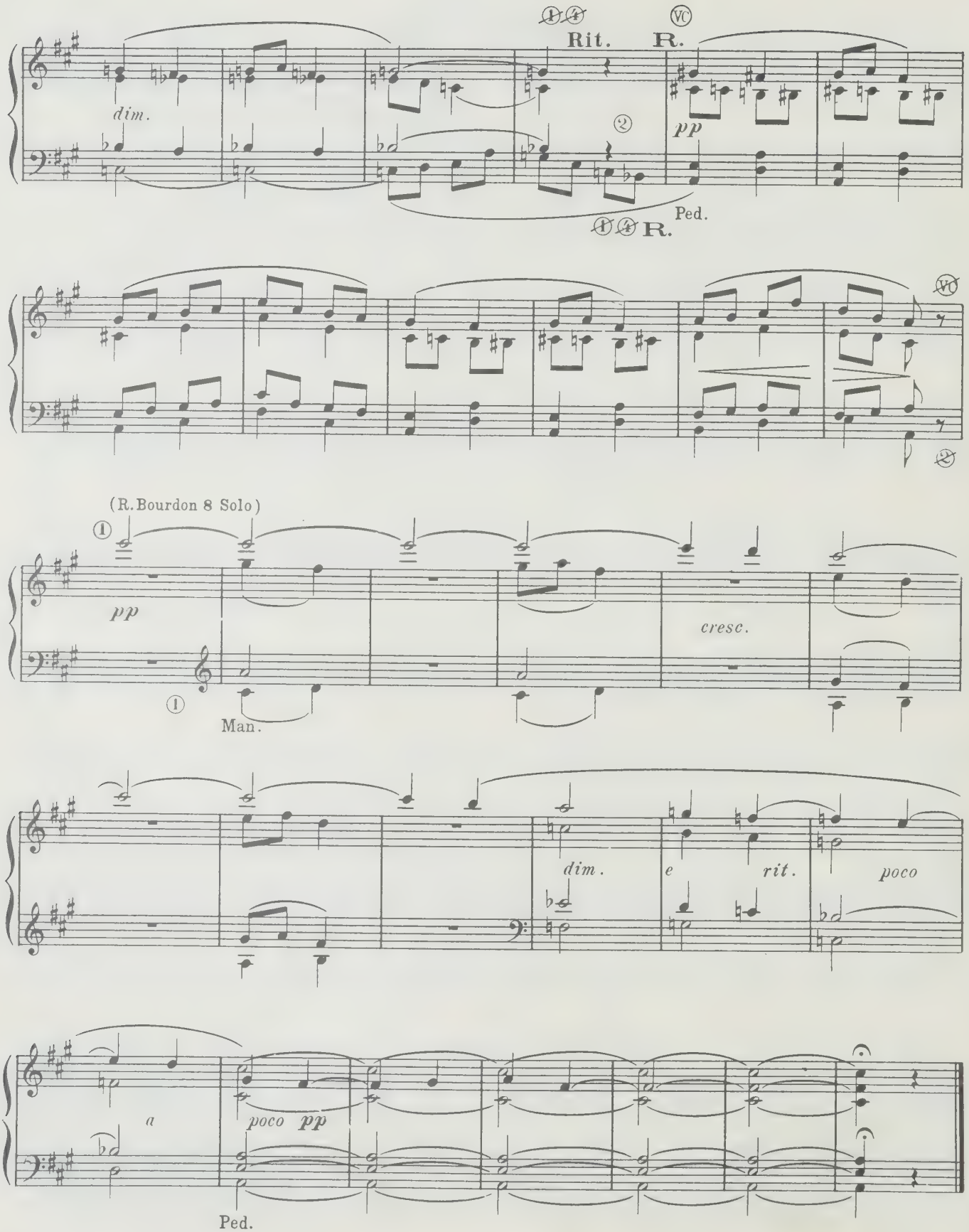
à l'Orgue { G. Flûte 8.
R. Gambe et Voix céleste.
Ped. Bourdons 16. 8. Claviers accouplés.

à ma fille COLETTE

N.B. *A l'Harmonium jouer à l'octave supérieure les passages registrés* (VC) (2)




①
G. mf
①
Man.
④
G.R. f
④ Ped.

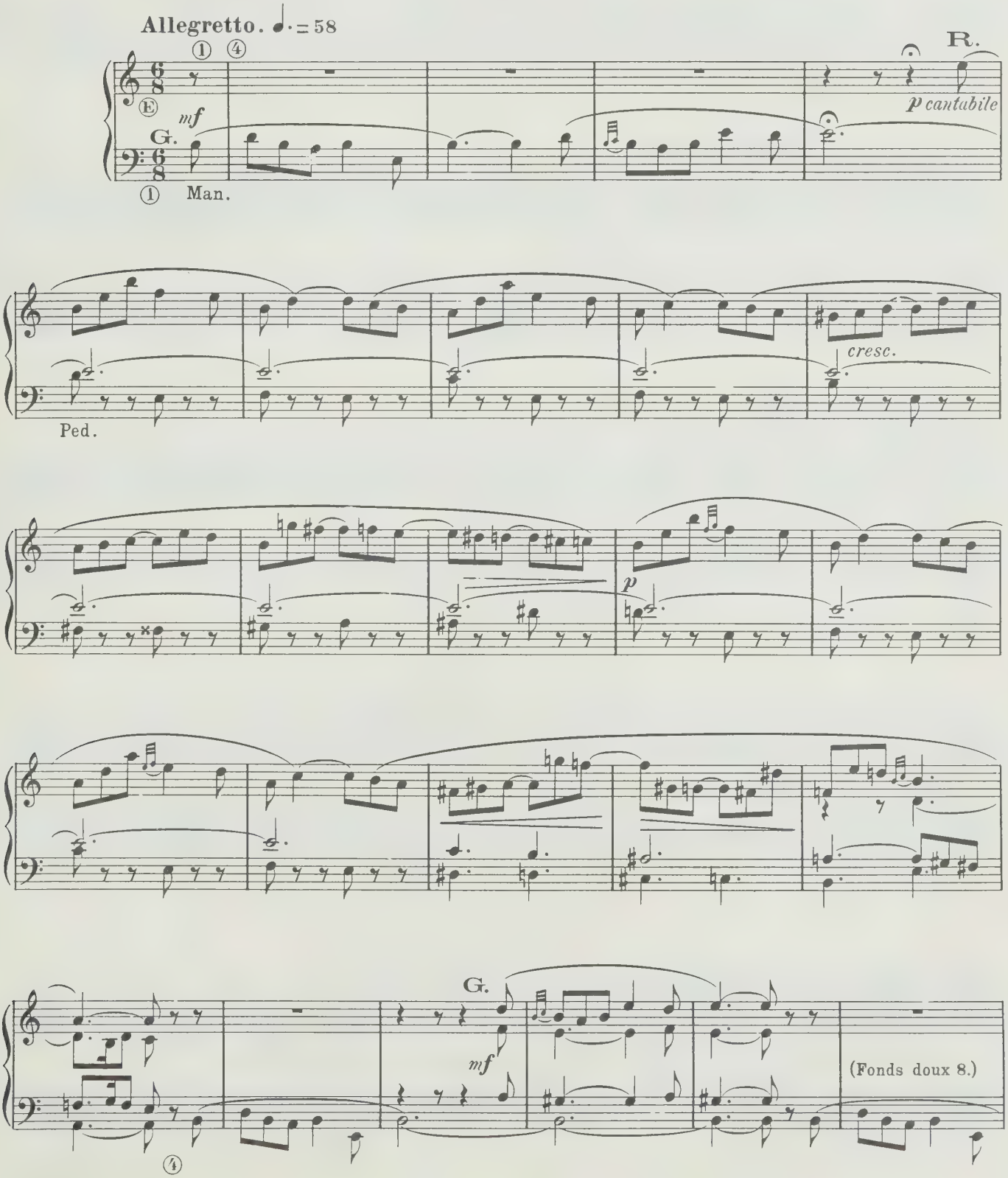

Rit.
R.
dim.
pp
Ped.
R.
(R. Bourdon 8 Solo)
pp
cresc.
Man.
dim.
e
rit.
poco
a
poco pp
Ped.

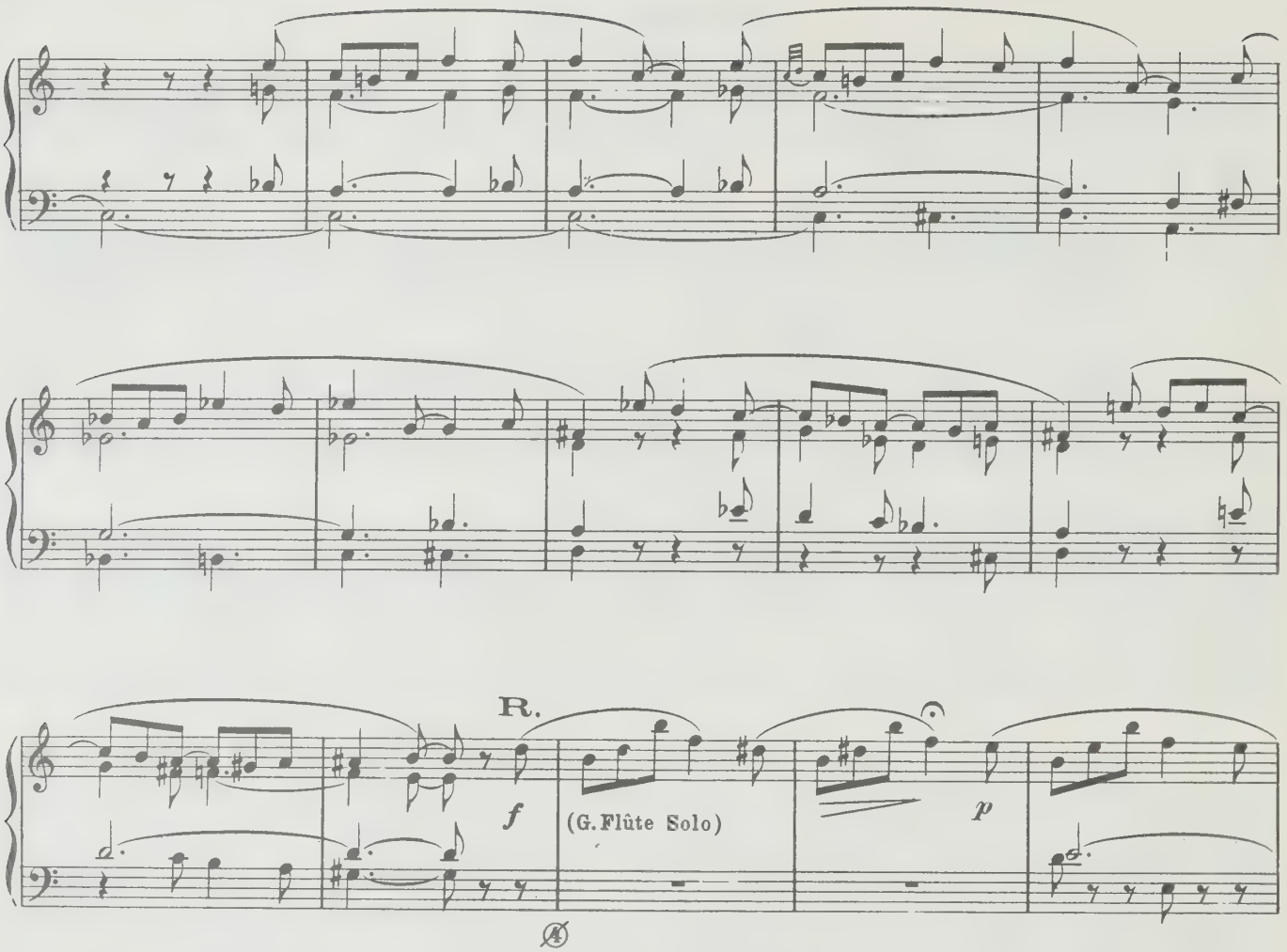
N° 20

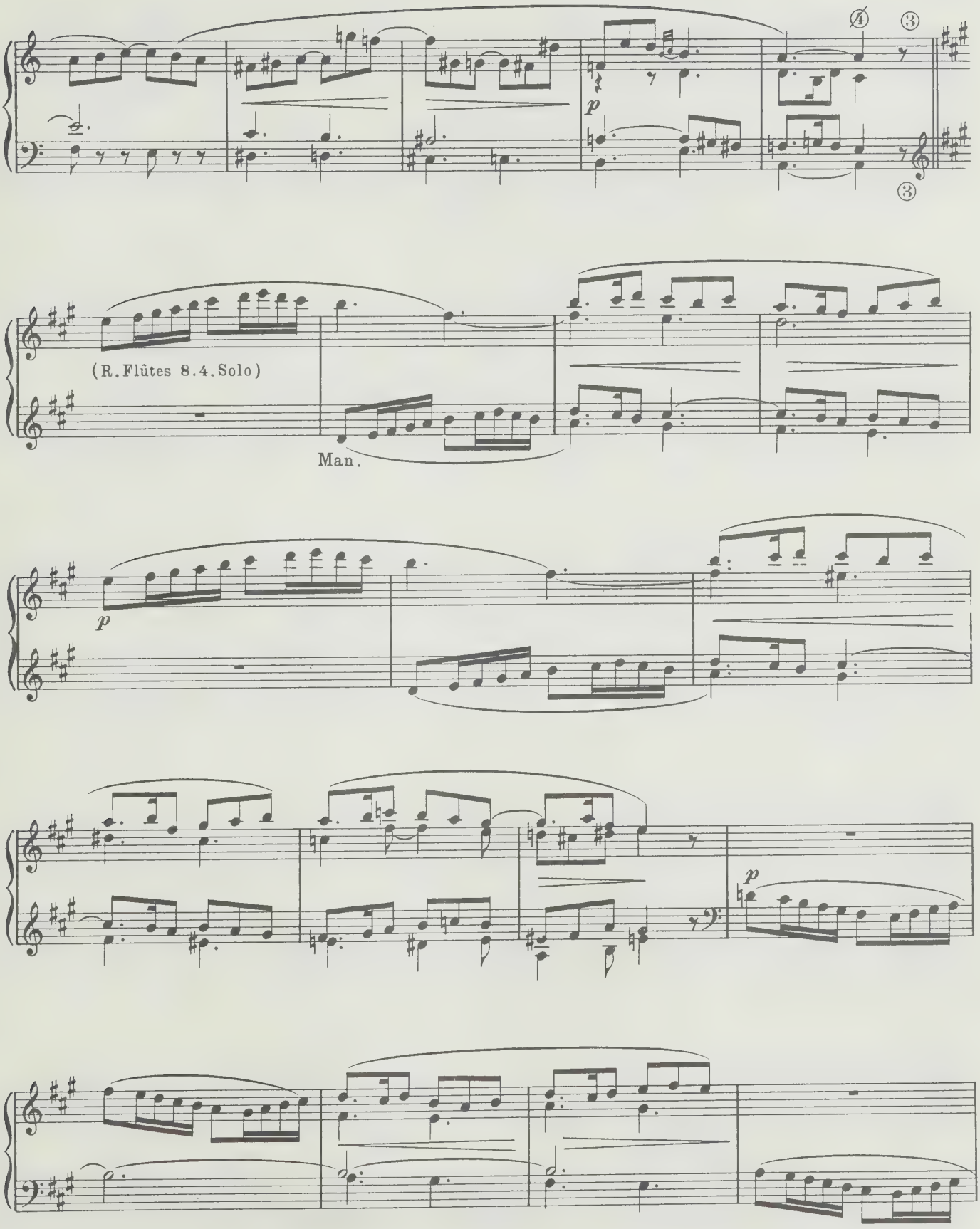
Pastorale

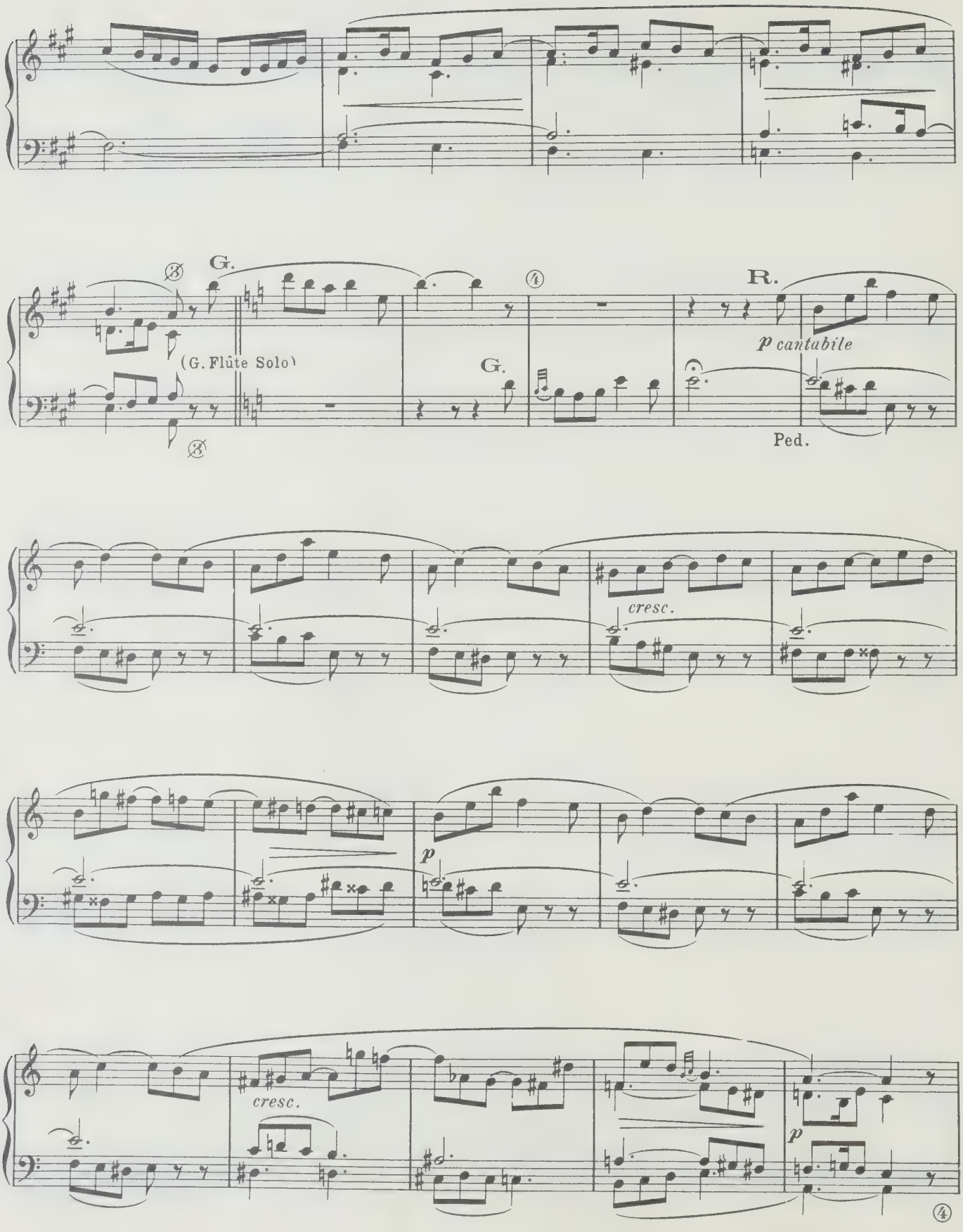
à l'Orgue { G. Flûte 8. / R. Hautbois Bourdon 8. / Ped. Flûte et Bourdon 8 Claviers séparés.

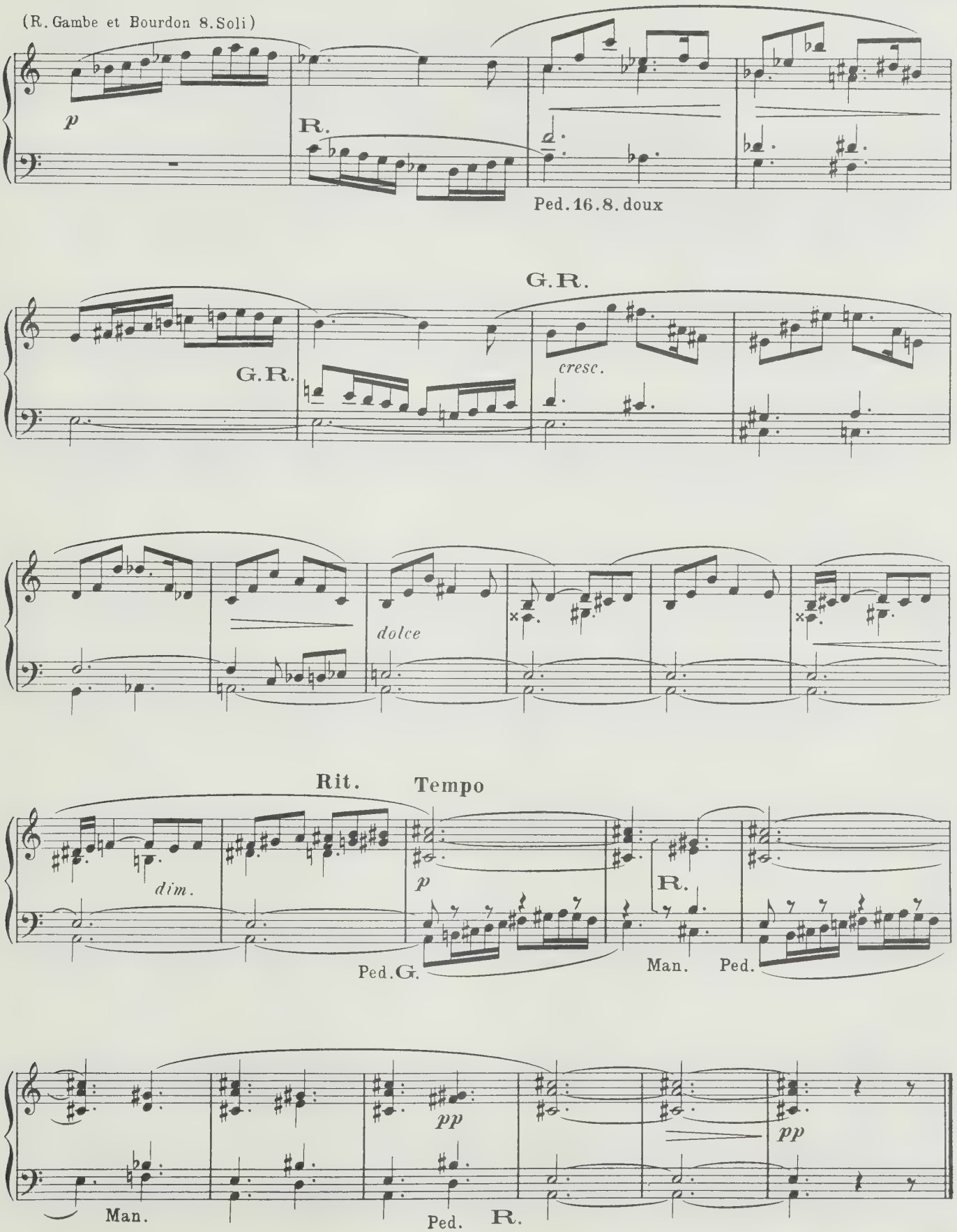
à ROGER BOUCHER




R.
f
(G.Flûte Solo)
p
cresc.
p


p
(R. Flûtes 8.4. Solo)
Man.
p
p


G.
(G. Flûte Solo)
G.
R.
p cantabile
Ped.
cresc.
p
cresc.
p

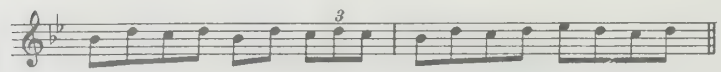

(R. Gambe et Bourdon 8. Soli)
p
R.
Ped. 16. 8. doux
G. R.
G. R.
cresc.
dolce
Rit.
Tempo
dim.
p
R.
Ped. G.
Man.
Ped.
pp
pp
Man.
Ped.
R.

N° 21

Carillon

sur la sonnerie du Carillon de la chapelle du Château de Longpont (Aisne)

Thème du Carillon

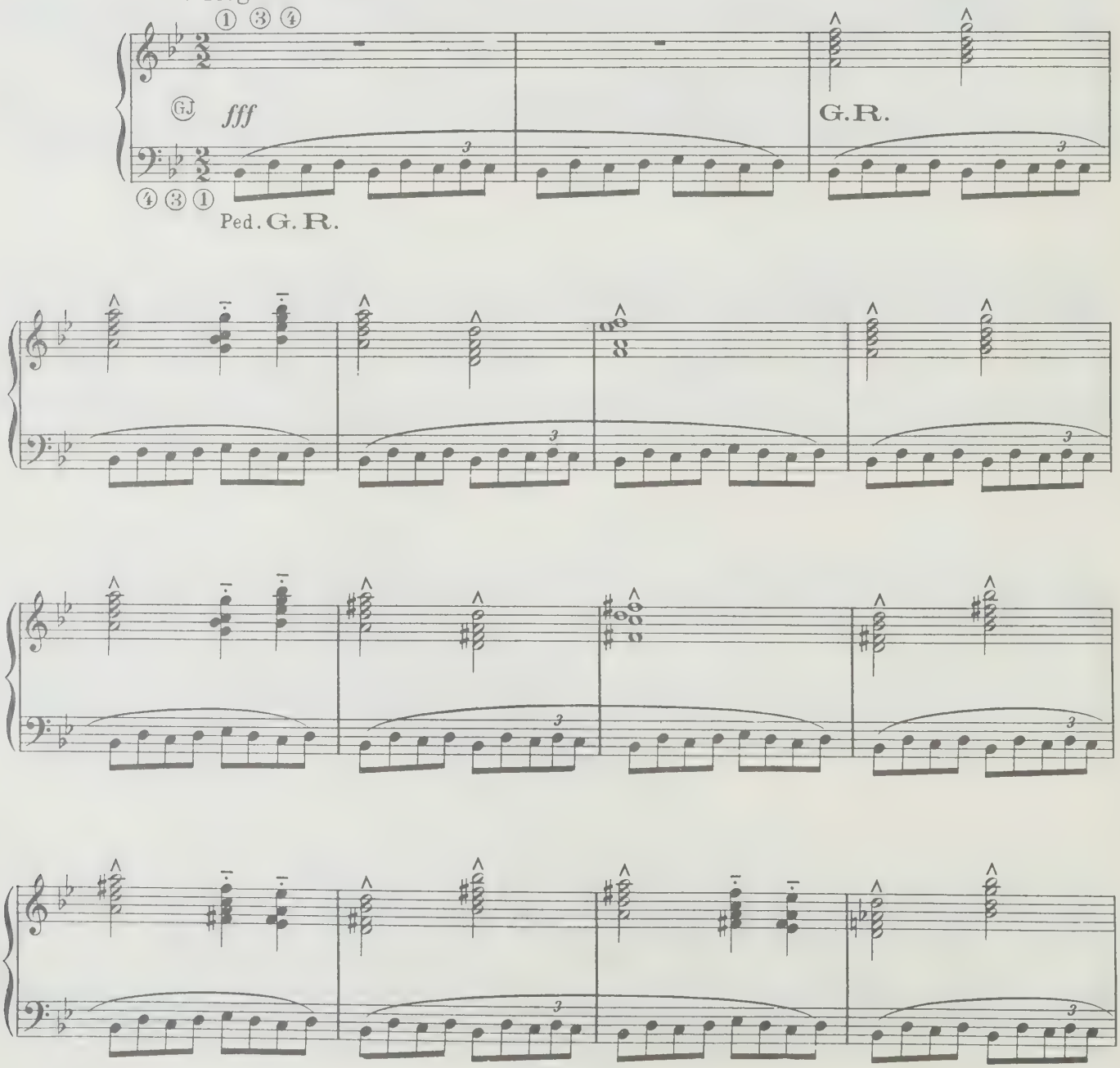


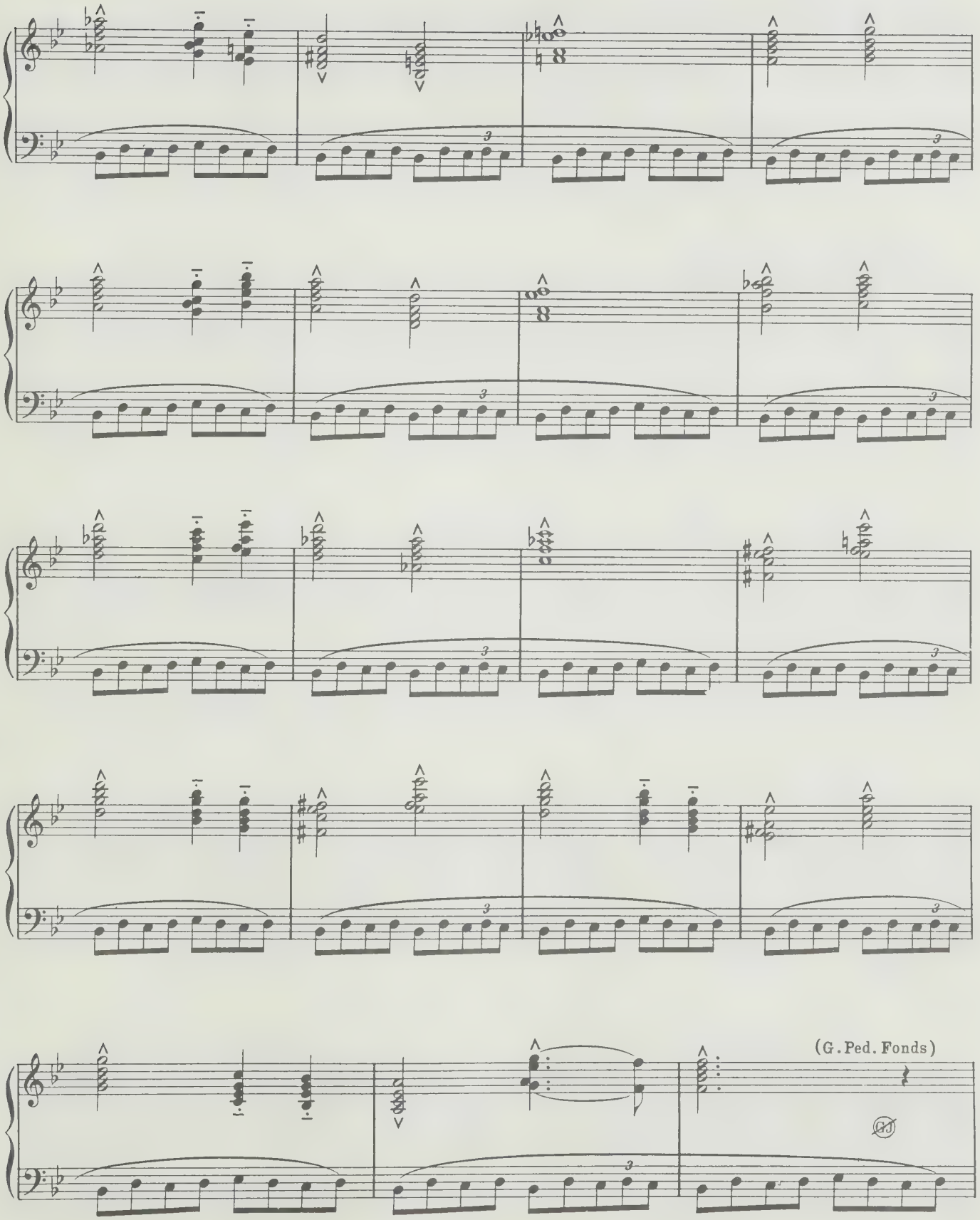
à l'Orgue

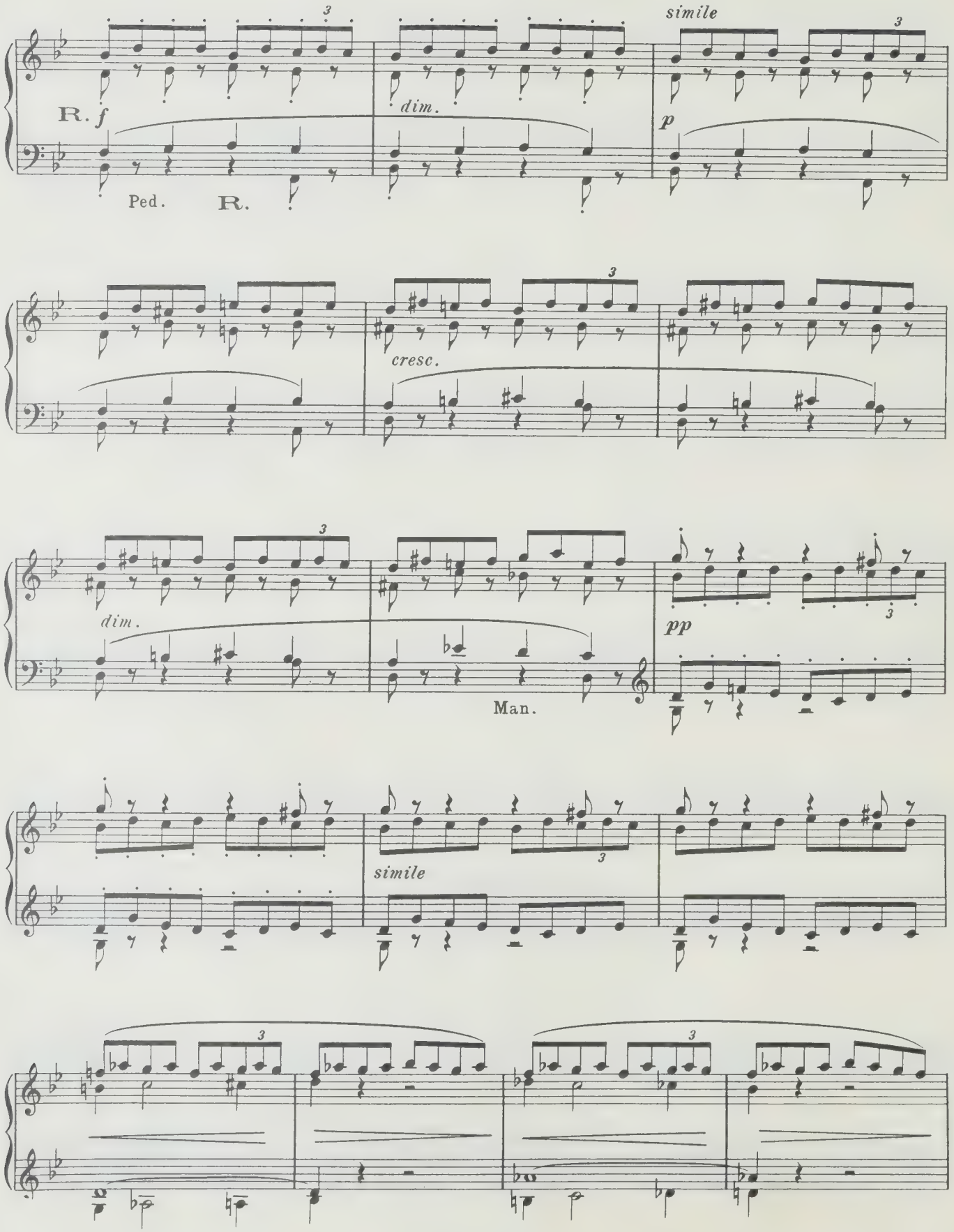
R. Fonds et Anches 8.4.2.
G. Fonds et Anches 16.8.4.
Ped. Fonds et Anches 32.16.8.4.
Claviers accouplés Tirasses.

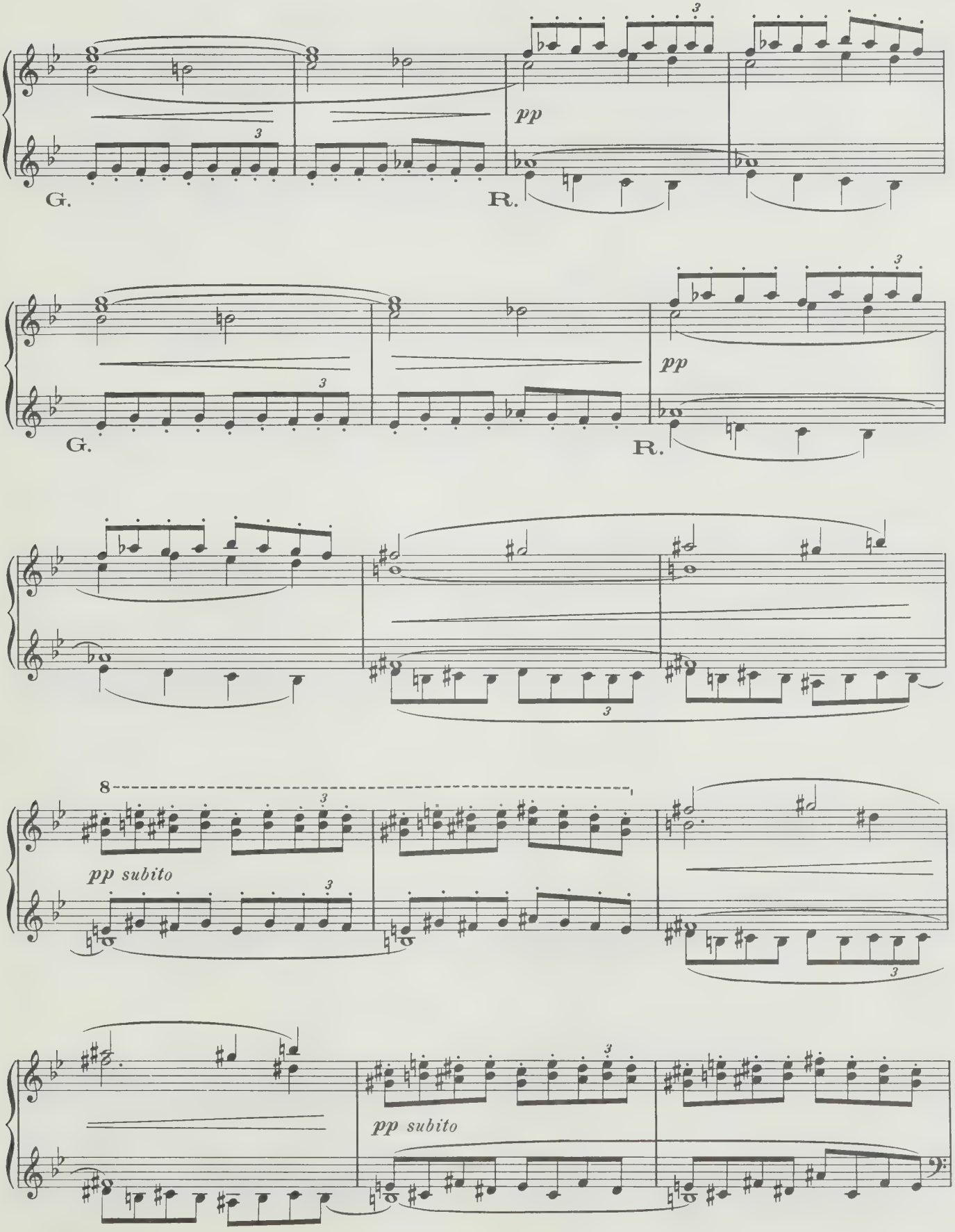
à mon frère RENÉ VIERNE

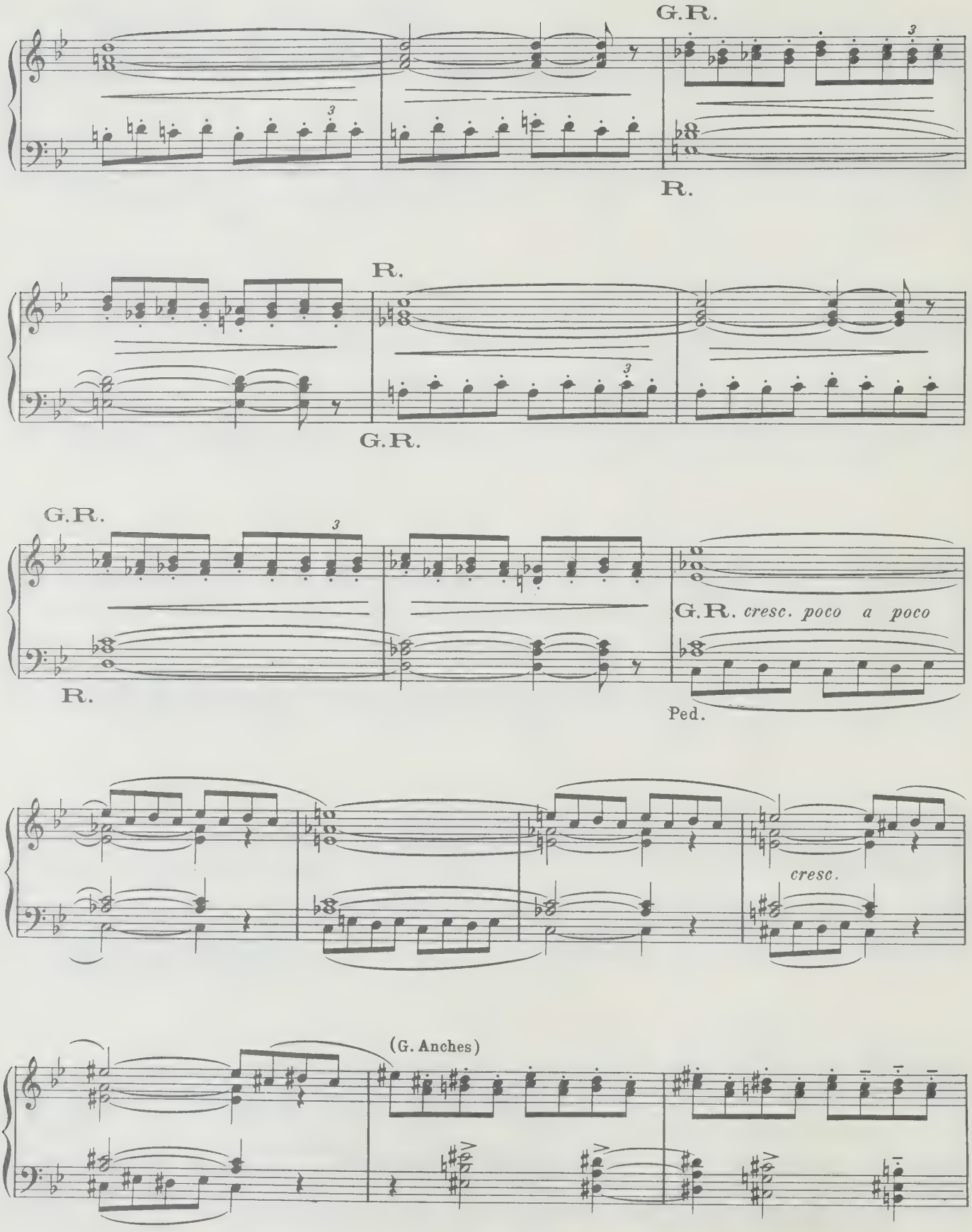
Allegro. ♩= 126

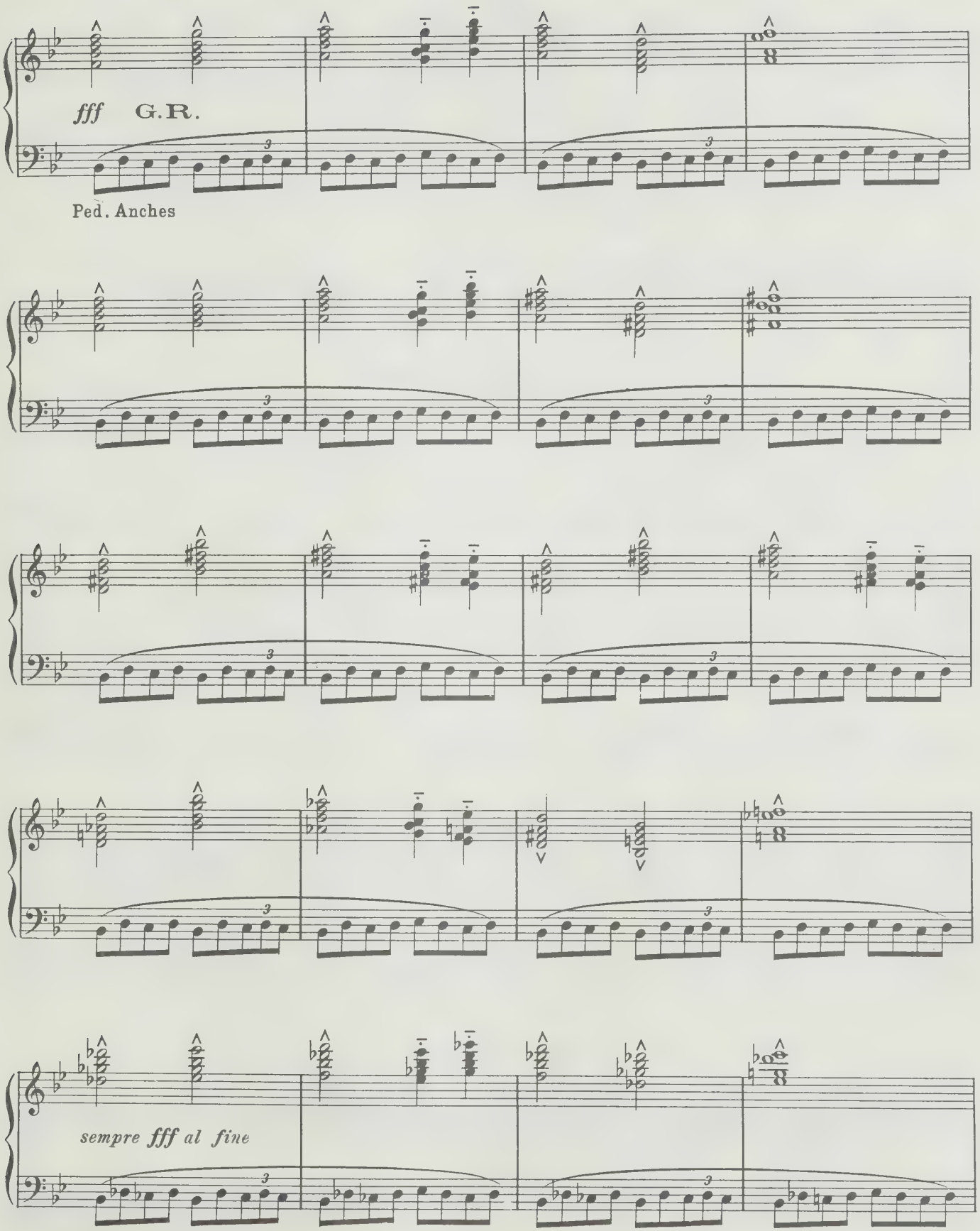


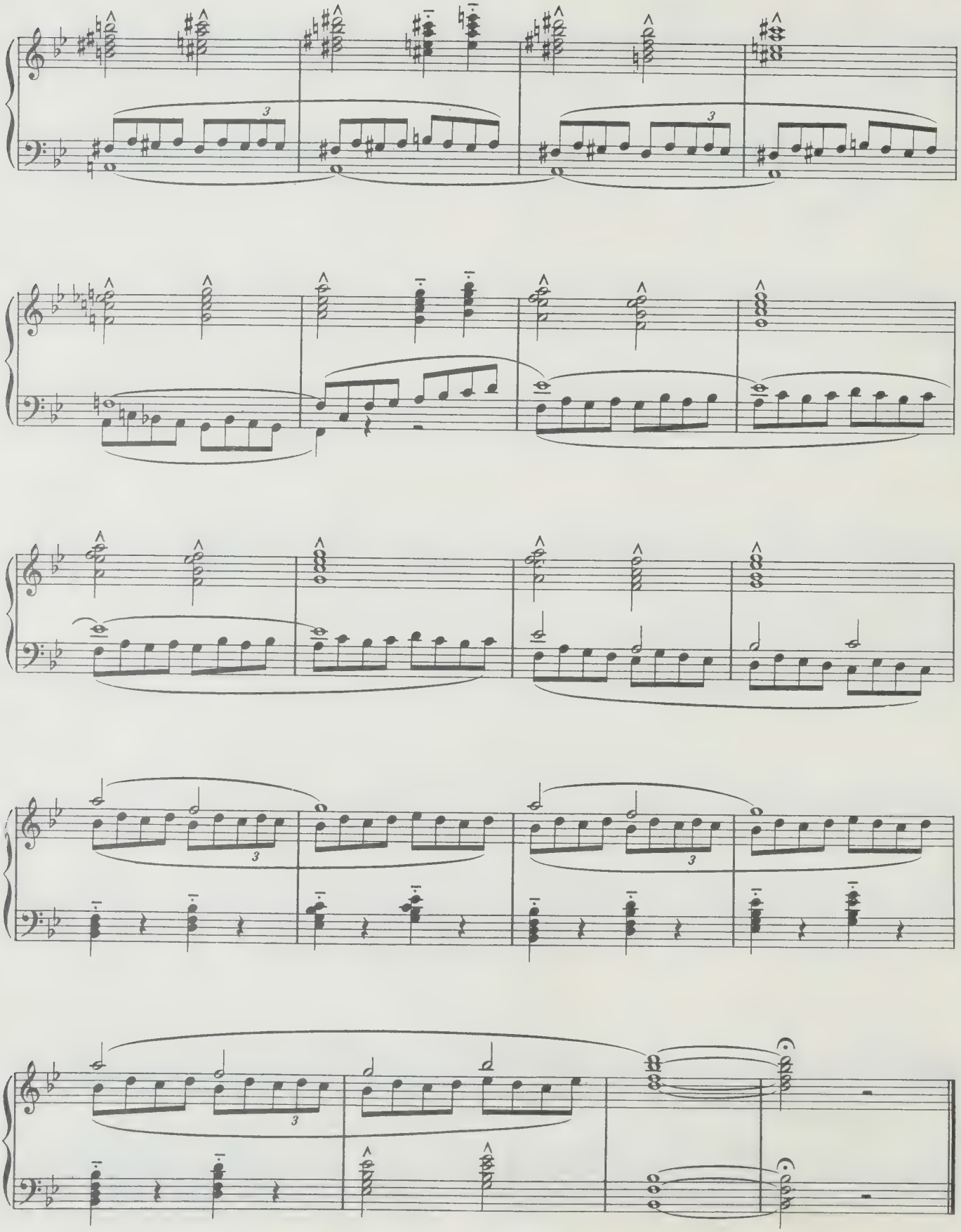

(G. Ped. Fonds)


R. f
dim.
simile
p
Ped.
R.
cresc.
dim.
Man.
pp
simile


G.
R.
pp
G.
R.
pp
pp subito
pp subito


G.R.
R.
R.
G.R.
G.R.
R.
G.R. cresc. poco a poco
Ped.
cresc.
(G. Anches)

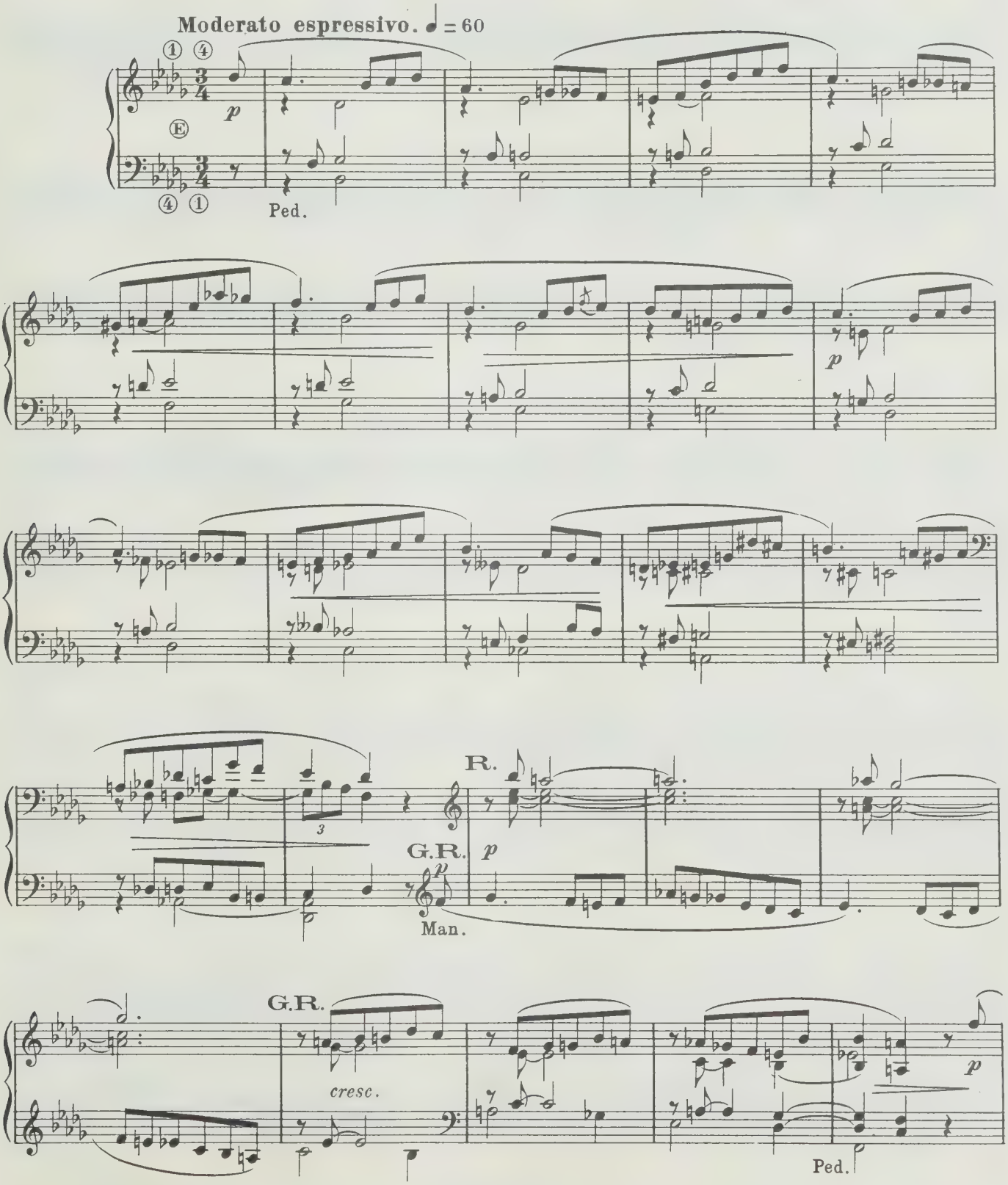

fff G.R.
Ped. Anches
sempre fff al fine

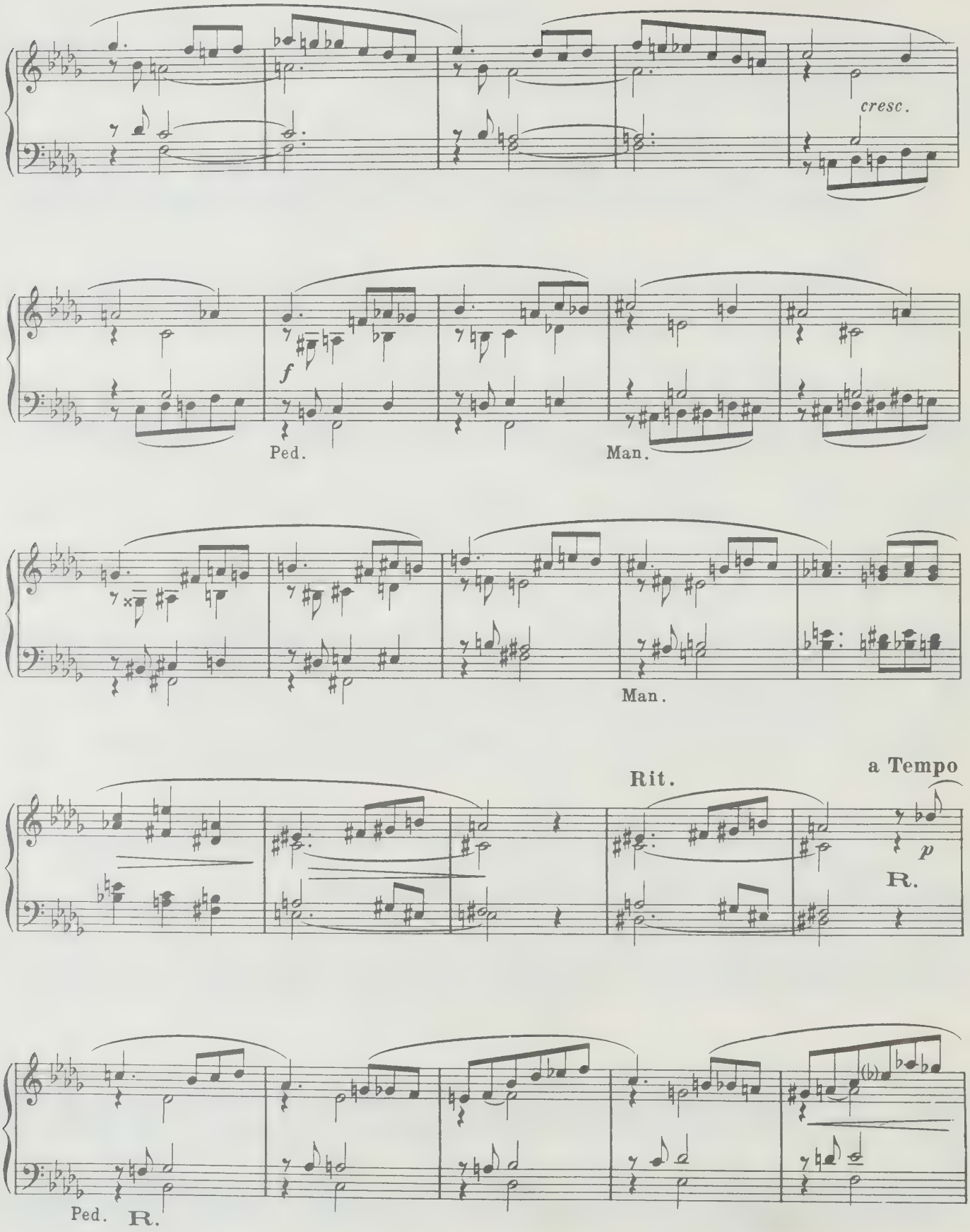


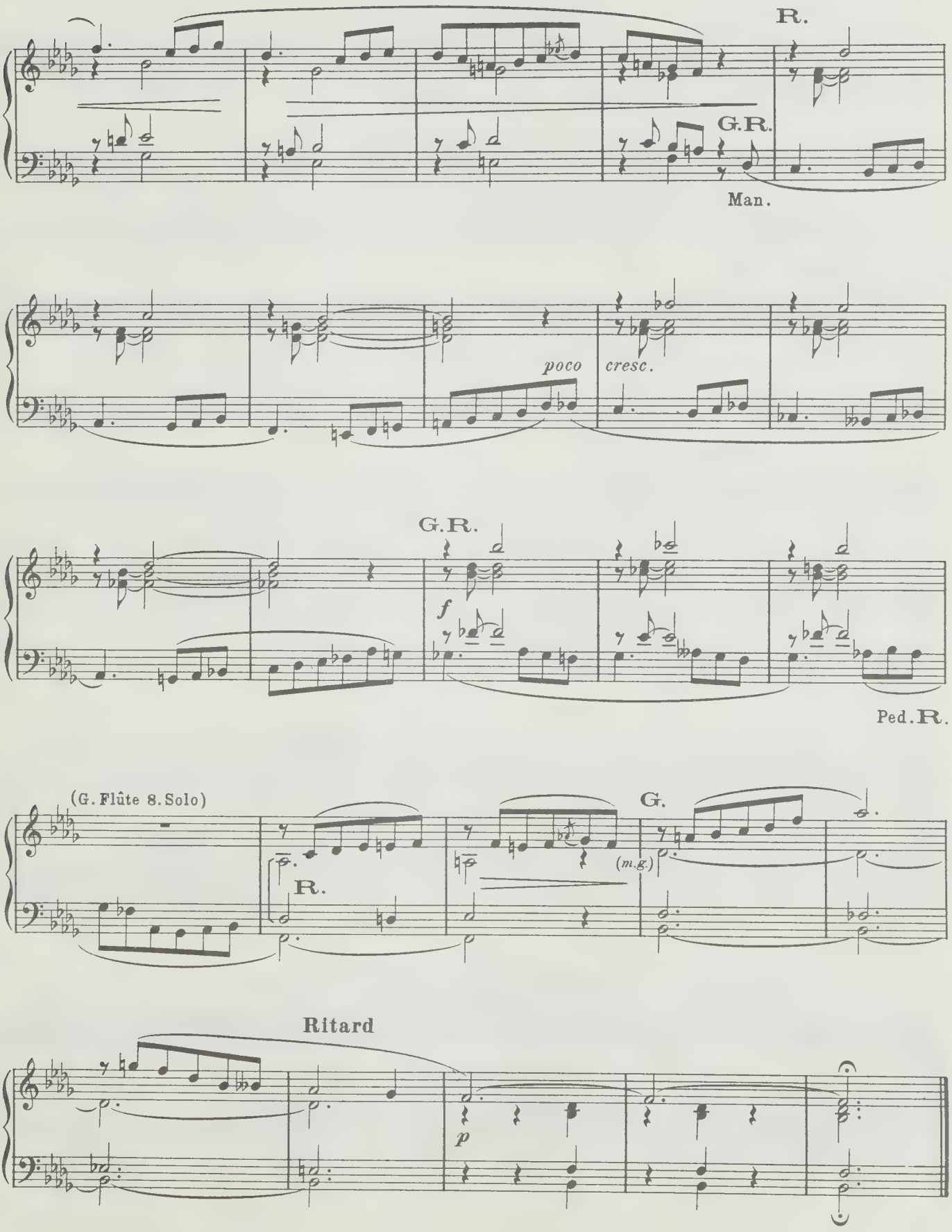
Nº 22
Élégie

à l'Orgue { G. R. Flûtes Bourdons et Gambes 8.
Ped. Fonds doux 16. 8. Claviers accouplés Tirasses

à GEORGES KRIÉGER




cresc.
f
Ped.
Man.
Man.
Rit.
a Tempo
p
R.
Ped.
R.


R.
G.R.
Man.
poco
cresc.
G.R.
f
Ped. R.
(G. Flûte 8. Solo)
R.
G.
(m.g.)
Ritard
p

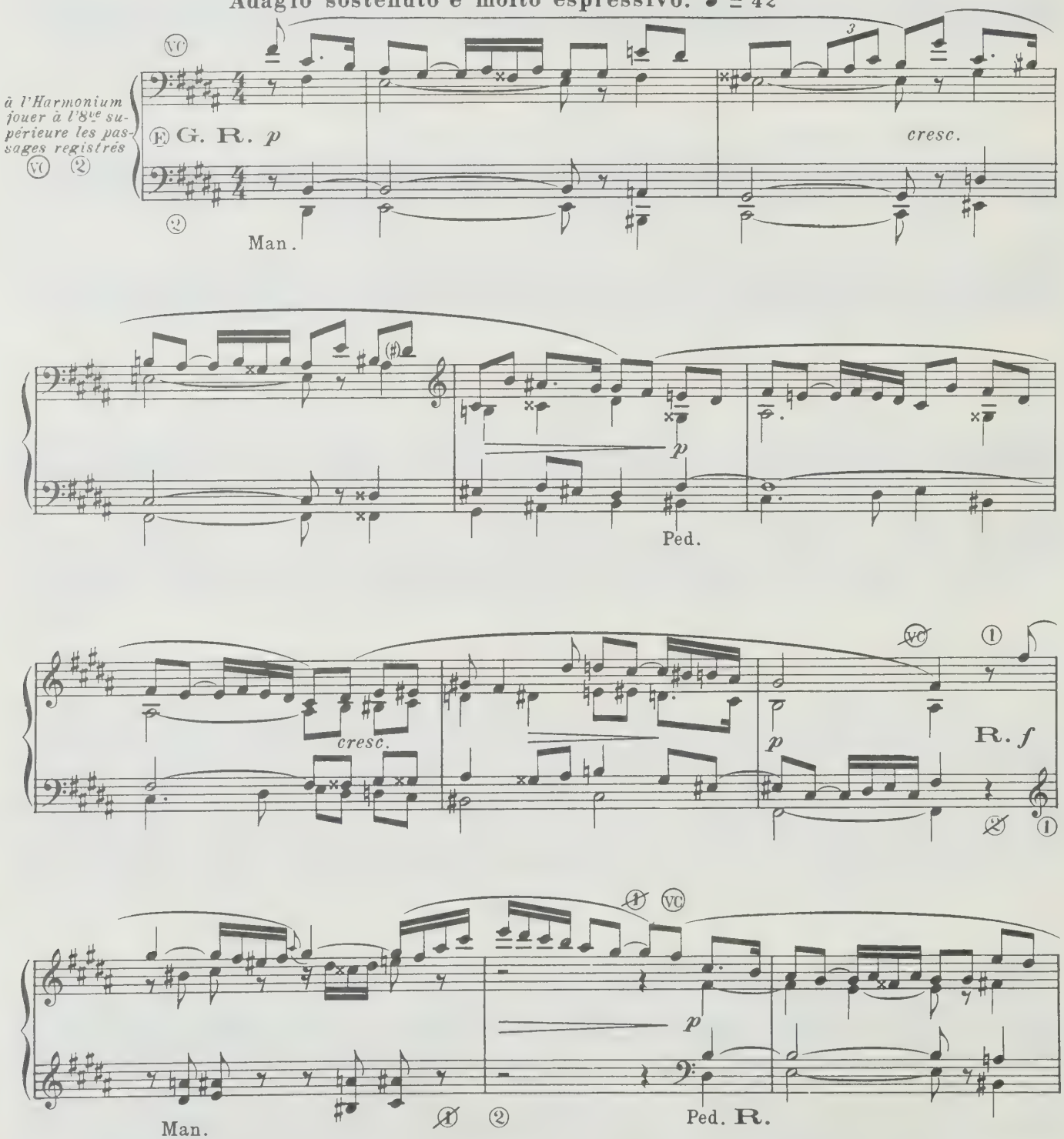
Nº 23

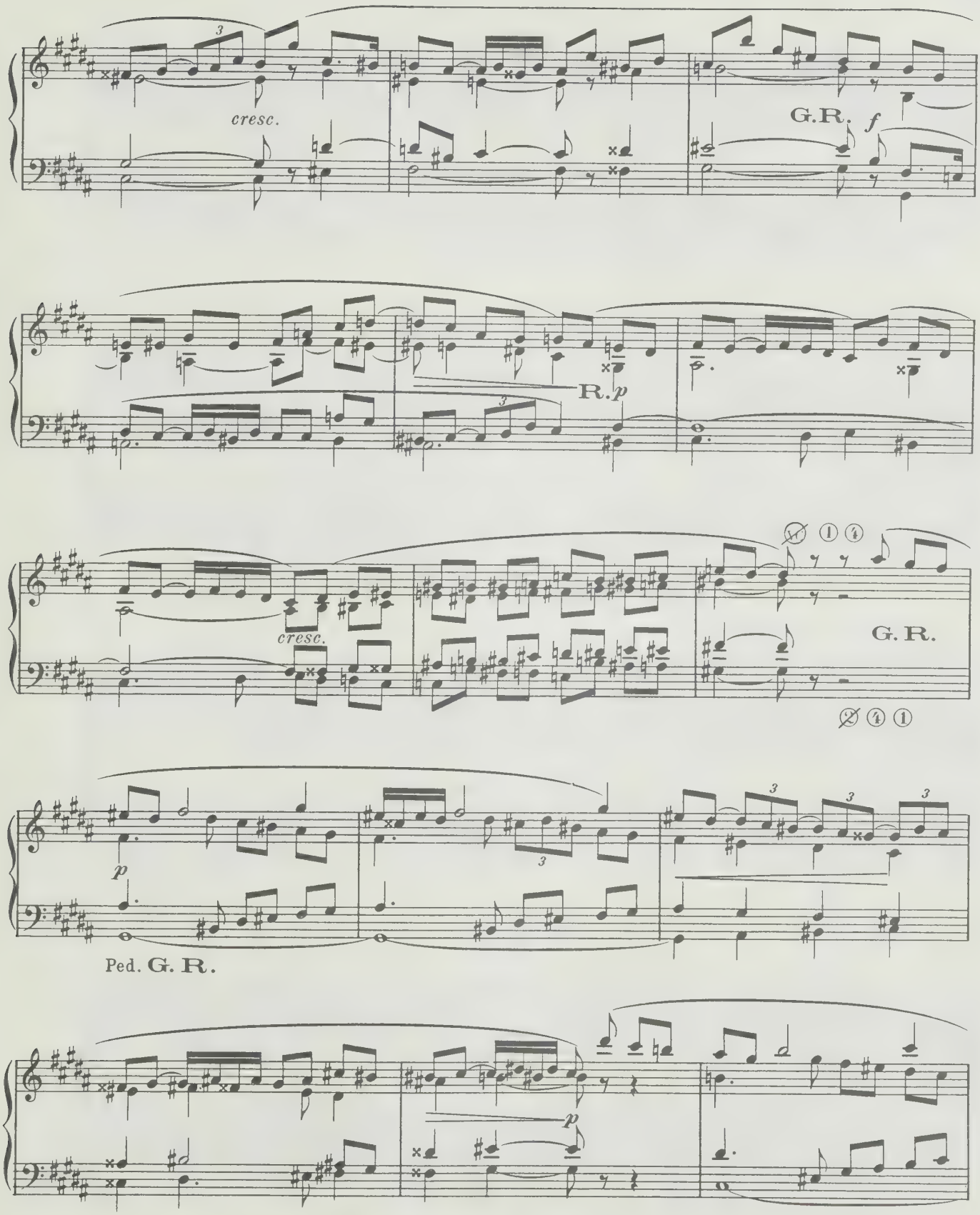
Epithalame

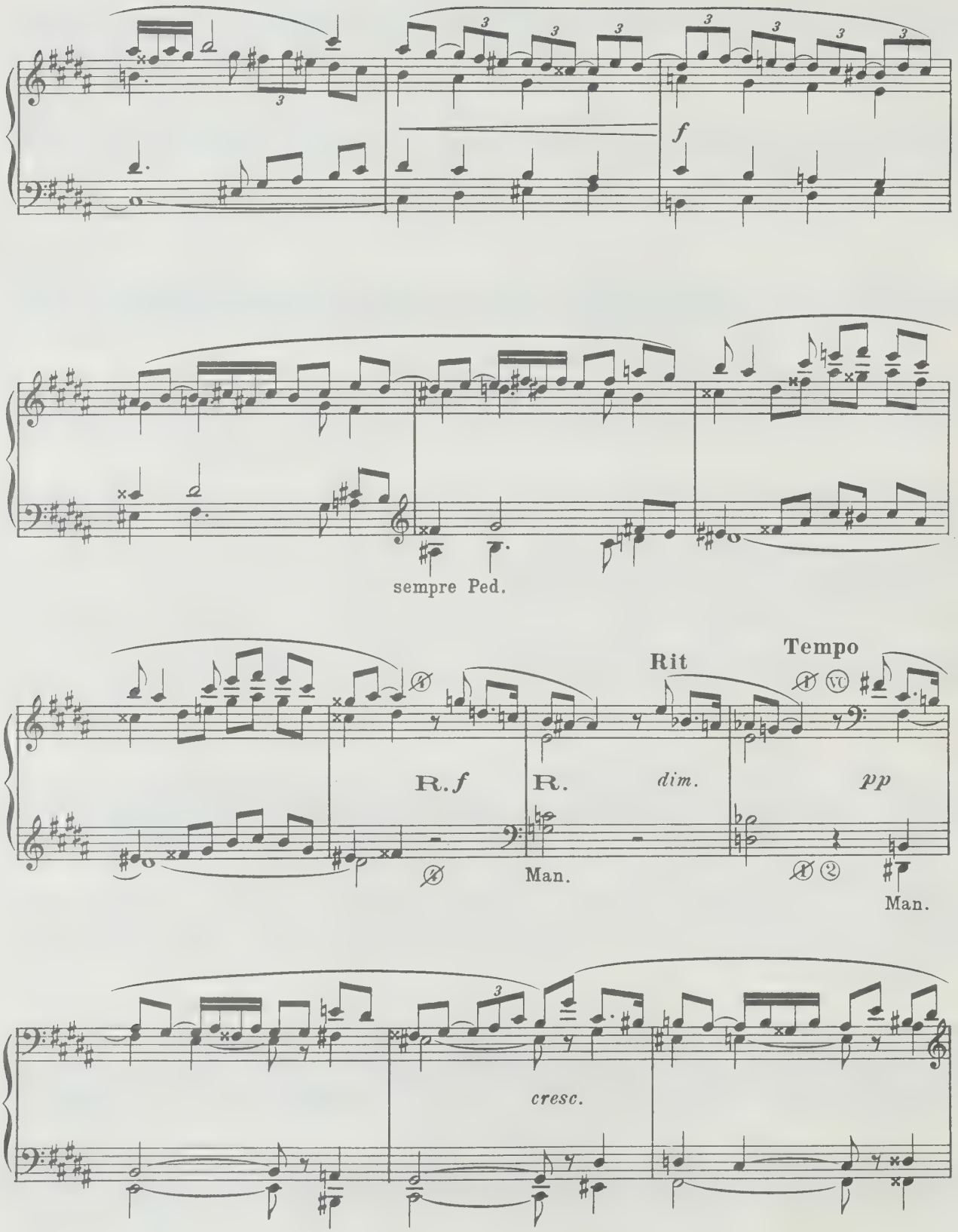
à l'Orgue { G. Fonds 8 sans montre
R. Gambe et Voix céleste
Ped. Fonds doux 16. 8. Claviers accouplés. Tirasses

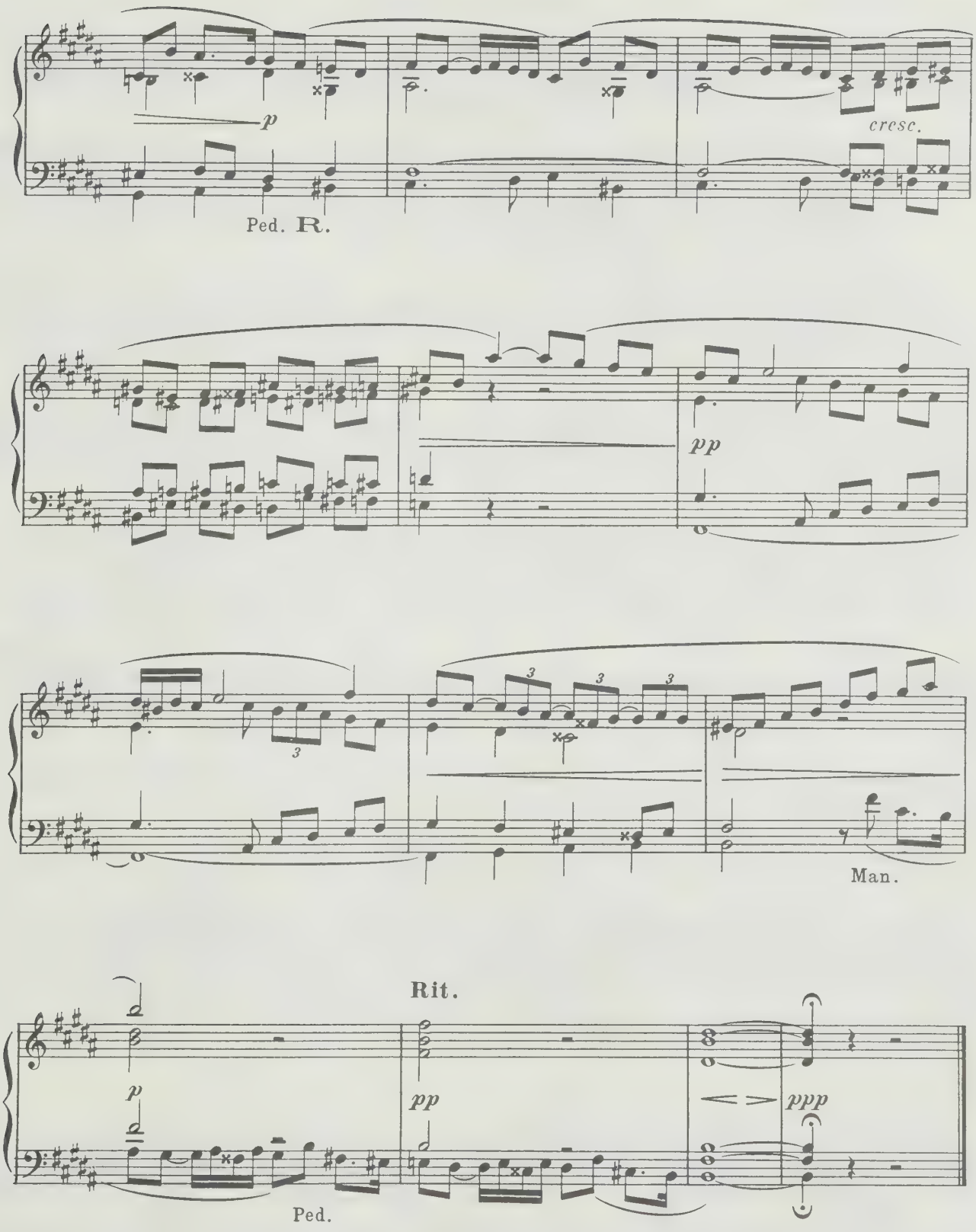
à ANDRÉ RENOUX

Adagio sostenuto e molto espressivo. ♩ = 42




cresc.
G.R.
f
R.p
cresc.
G.R.
p
Ped. G.R.
p


f
sempre Ped.
Rit
Tempo
R. f
R.
dim.
pp
Man.
Man.
cresc.

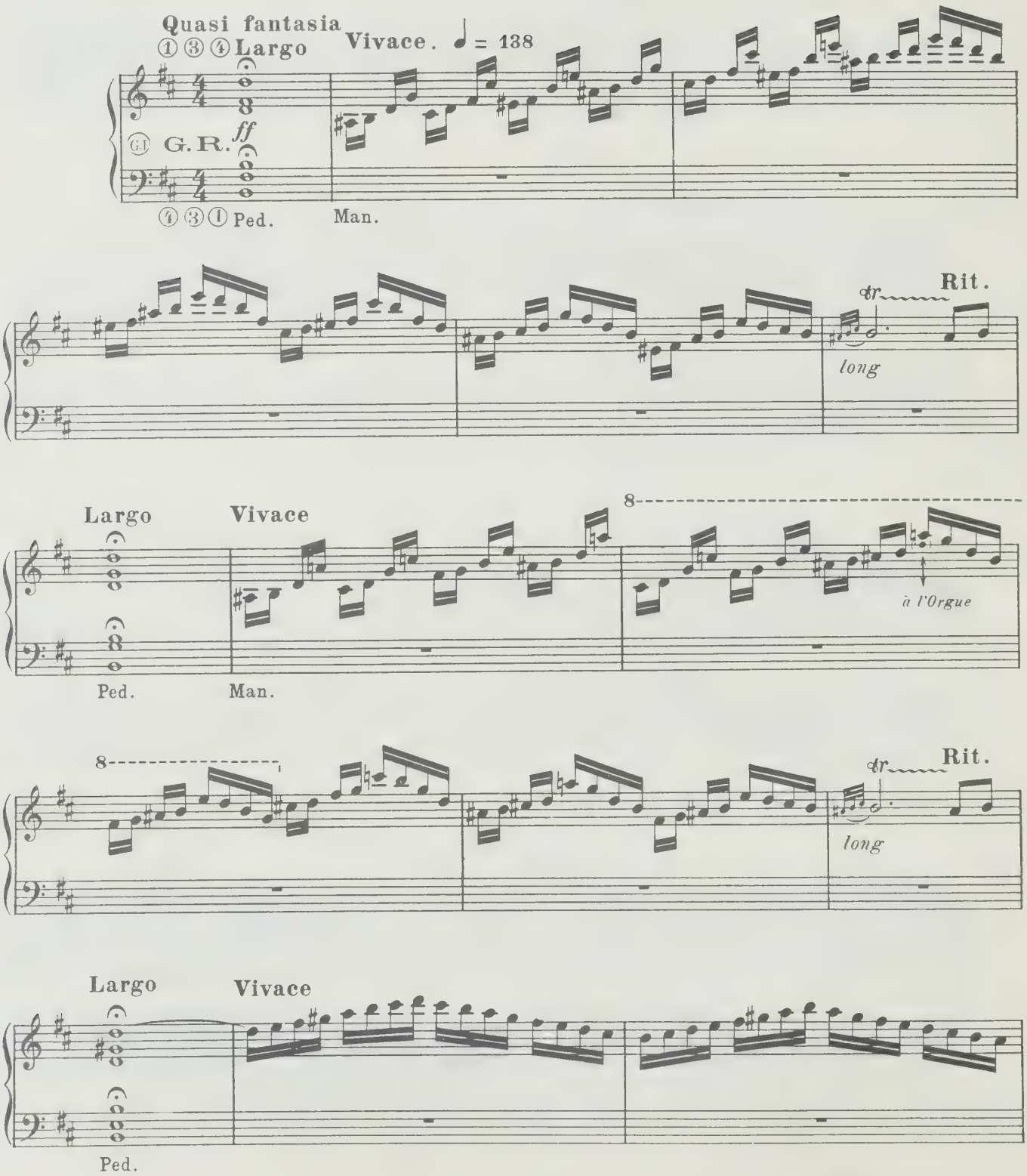

p
cresc.
Ped. R.
pp
3
3
3
3
Man.
Rit.
p
pp
ppp
Ped.

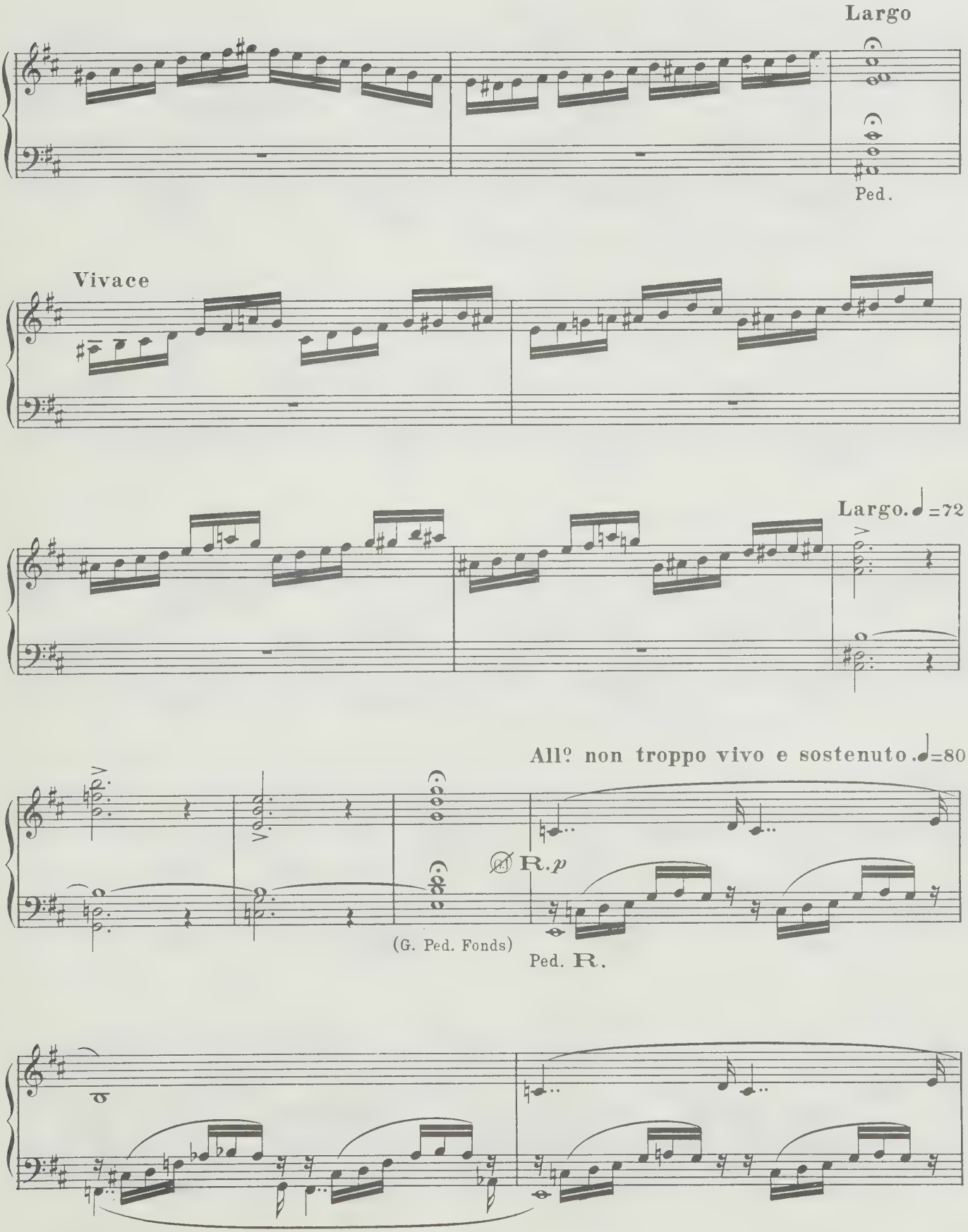
Nº 24

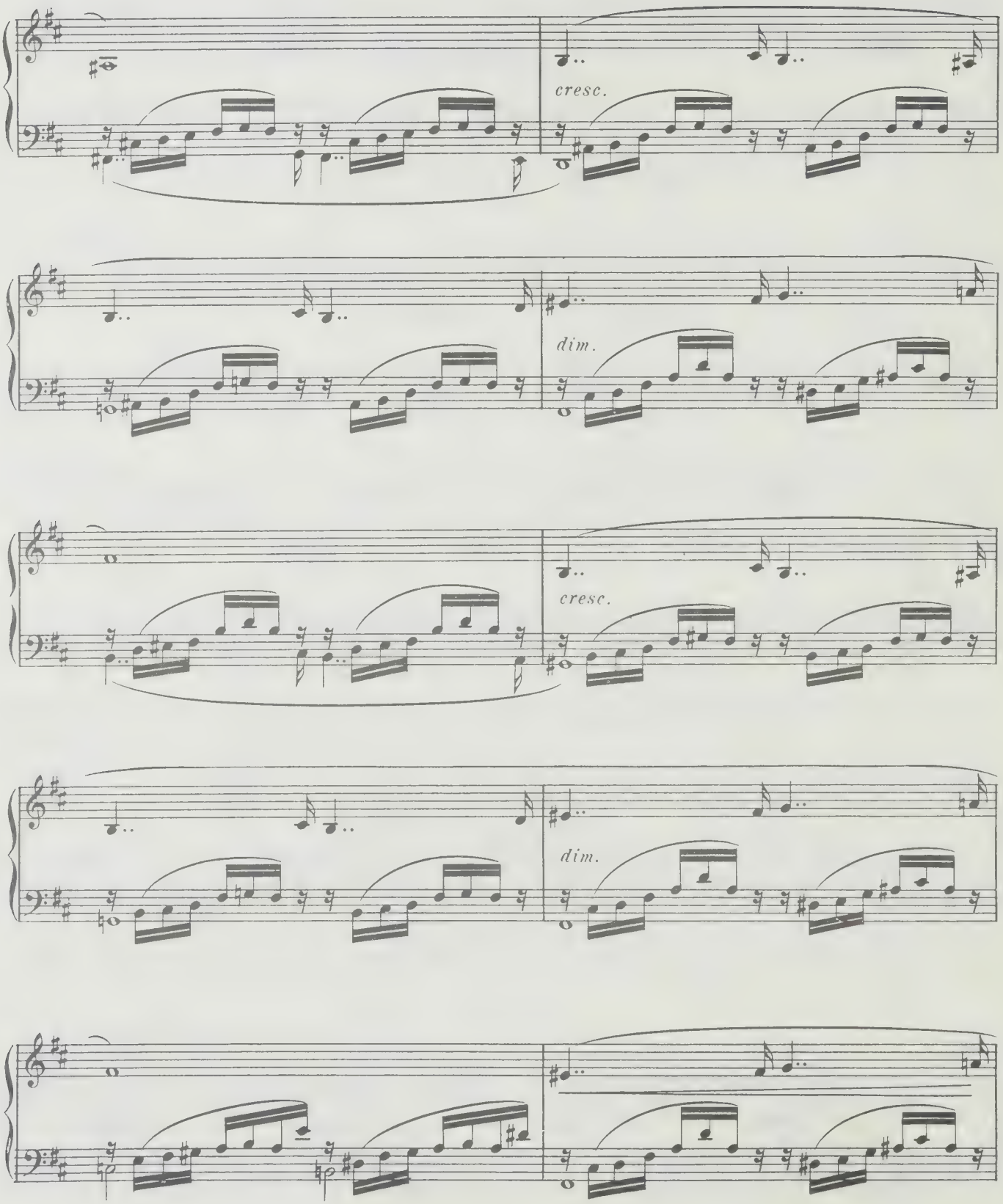
Postlude

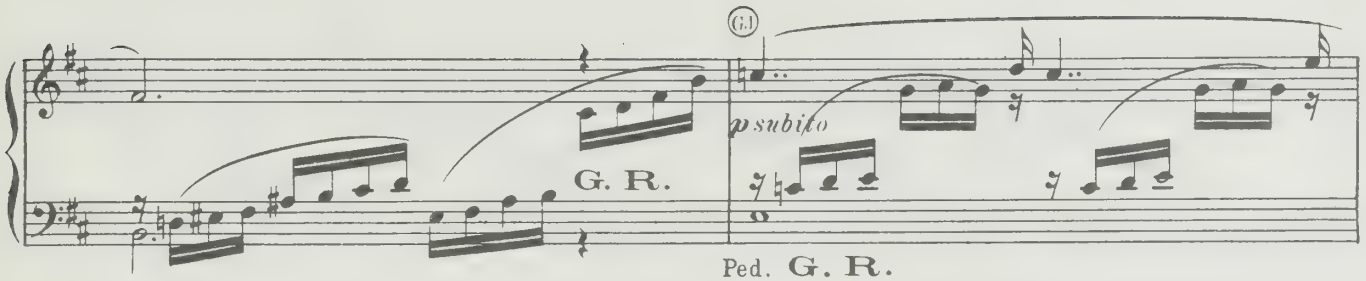
à l'Orgue { G. R. Fonds et Anches 8. 4
Ped. Fonds et Anches 16. 8. 4
Claviers accouplés. Tirasses

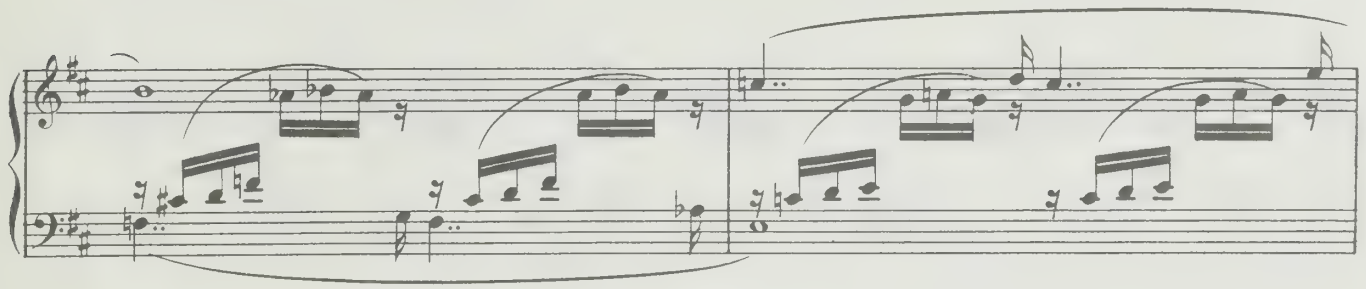
à ÉMILE POILLOT

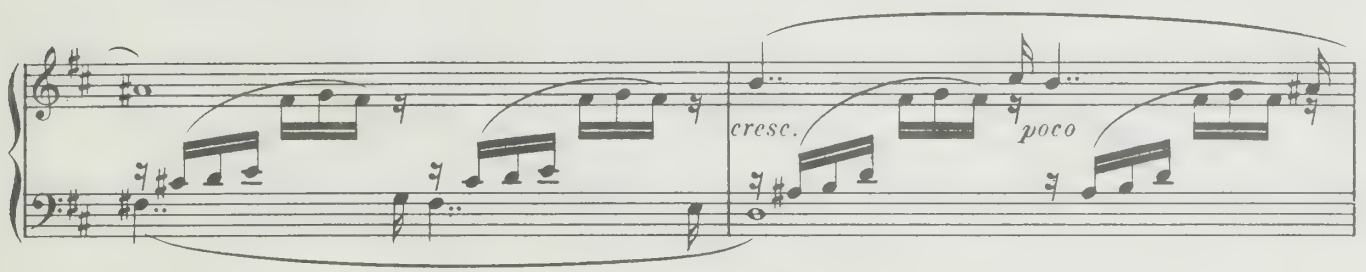


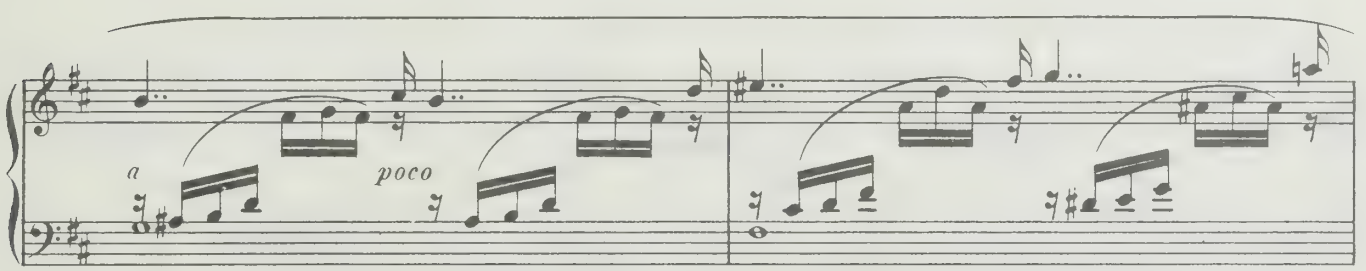

Largo
Ped.
Vivace
Largo. ♩=72
All° non troppo vivo e sostenuto. ♩=80
R. p
(G. Ped. Fonds)
Ped. R.


cresc.
dim.
cresc.
dim.

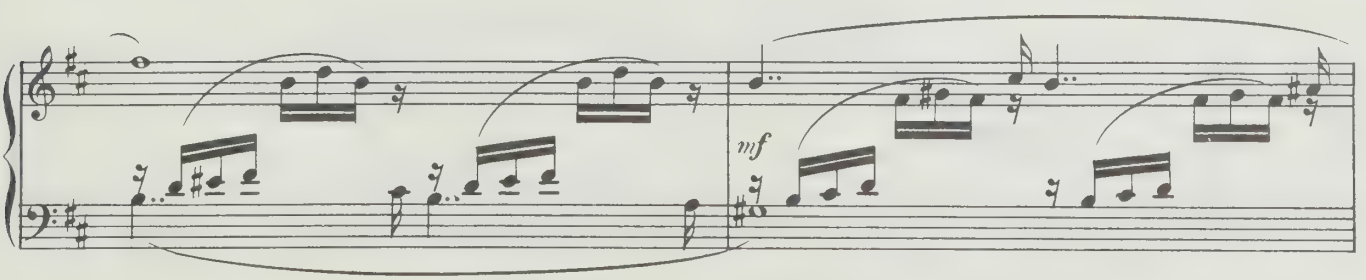




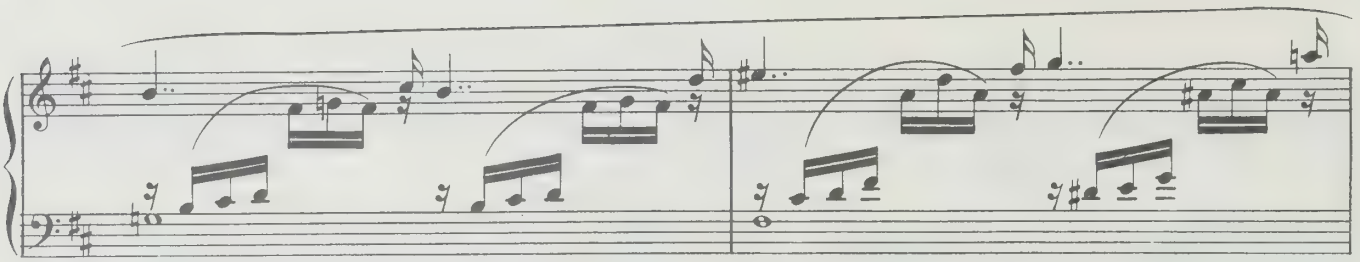


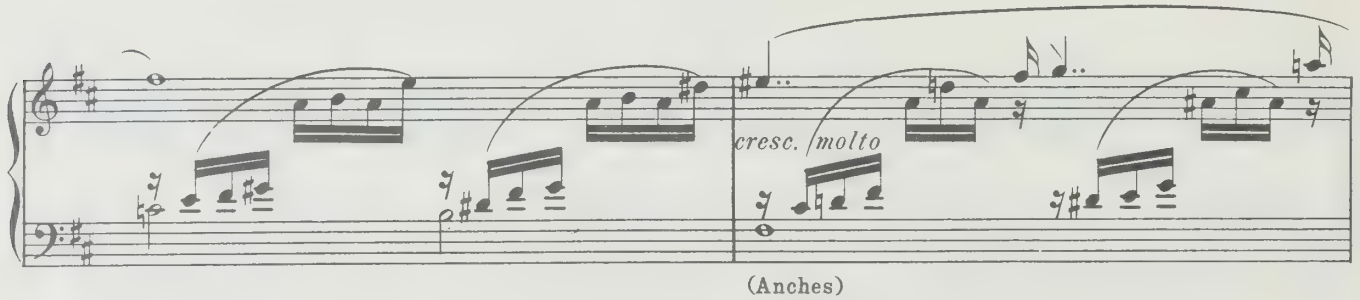


(Fonds 16)

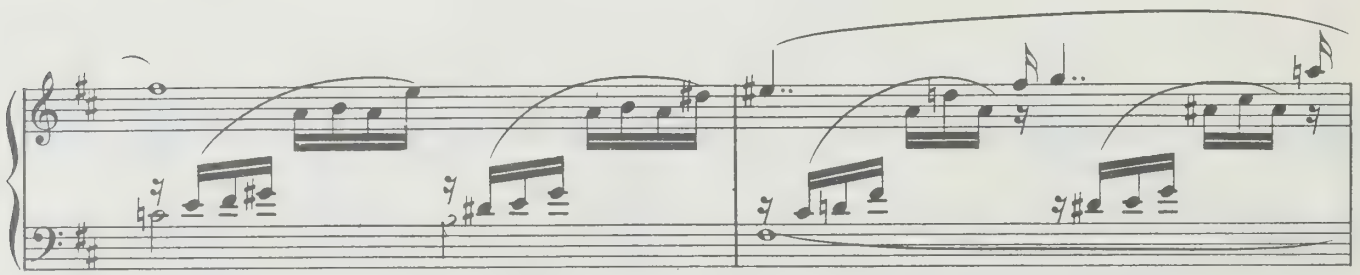


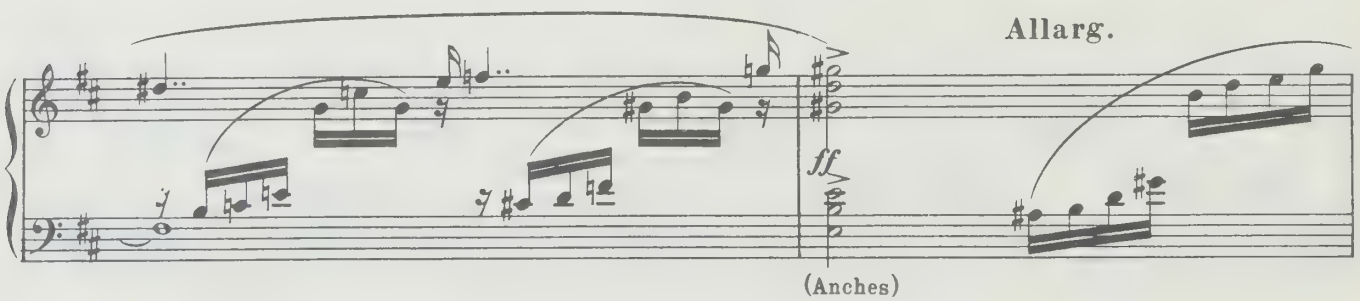
(Fonds 32)



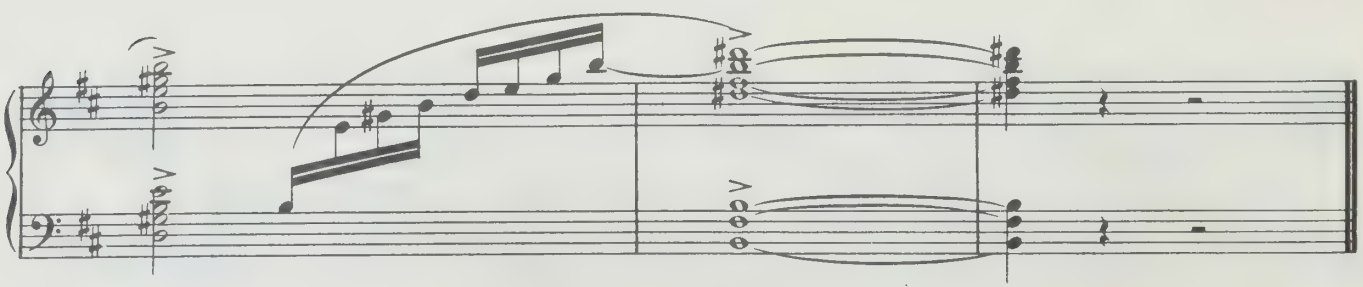


(Anches)





(Anches)



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Suite latine.
Trois nouvelles pièces :
n° 1. Classiques d'hier.
n° 2. Mystique.
n° 3. Classiques d'aujourd'hui.
En recueil